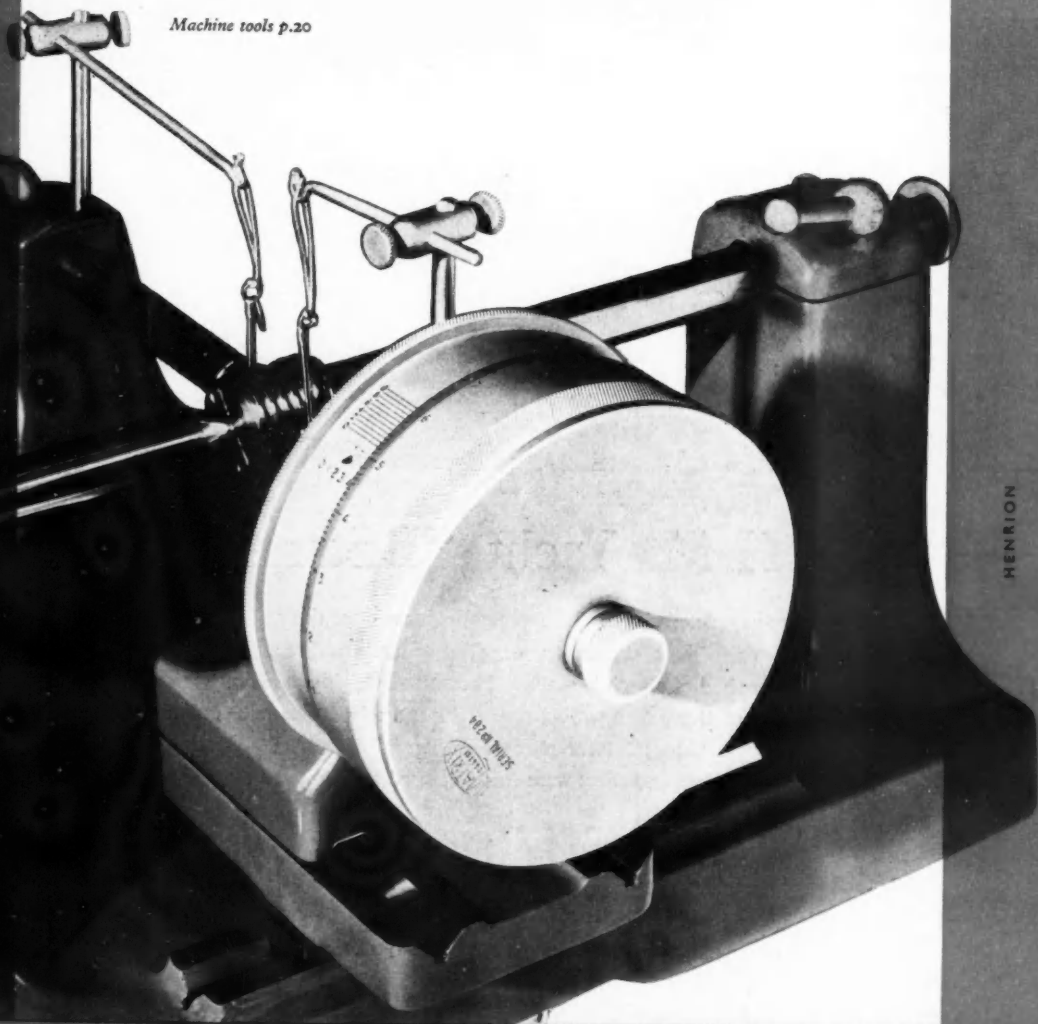


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Art & Arch

# Design

Machine tools p.20



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PERIODICALS

The Council of Industrial Design December 1954 No. 72 Price 2s



## H.M. Yacht "Britannia"

The complete bridge structure, comprising a lower tier 50 ft. in length and upper tier containing wheelhouse and navigating bridge, is constructed of aluminium alloy. The funnel, weighing over seven tons, is also of aluminium, whilst over eight and a half tons of aluminium sheet has been used for internal fittings of the vessel. Aluminium plate, sections and sheet were manufactured and supplied by

## The British Aluminium Company Limited

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\* \* \* \* \*

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## DESIGN for 2s 6d

Next month DESIGN enters its seventh year of publication. Since the first issues of 24 pages each, DESIGN has been doubled in size to meet the demands of its steadily increasing readership. The cost of the improvements has not hitherto been passed on to subscribers, but now DESIGN will return more regularly to the many industries in the wide range which it covers. From January the size of the normal issue will be increased to 56 pages and the price to 2s 6d per copy. The annual subscription rate will be 30s; in North America \$5.

Subscriptions paid before December 31 will be accepted at the present rate (2s per copy; 25s for 12 issues; in North America \$4.)

# Design

## The First decade

*"... goods planned and made with skill and imagination, to meet the user's real need, and to give pleasure in the using."*

THE RT HON HUGH DALTON, President of the Board of Trade,  
at the first meeting of the Council, January 12, 1945.

A DECADE HAS PASSED since the Council of Industrial Design was set up by the Board of Trade on December 19, 1944. The original members of the Council, many of whom had considerable experience of industrial design problems, had no illusions as to the toughness of their assignment: "to promote by all practicable means the improvement of design in the products of British industry".

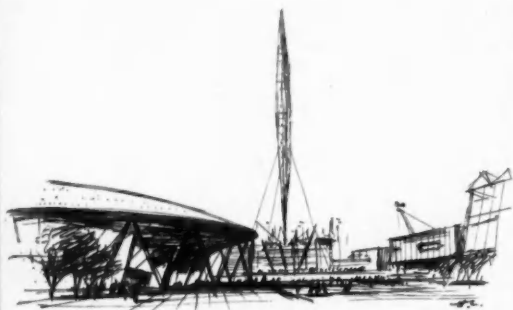
It was clear that such a body might make a great contribution to British export trade, as well as raising standards of living at home. But it was equally clear that it would be exceptionally vulnerable for the first ten years. In such an undertaking quick



'Britain Can Make It' 1946



DESIGN 1949 -



'Festival of Britain' 1951



'Design Review' 1952 -

returns could not be expected, as it would affect the manufacturer, designer, wholesaler, retailer and public. Manufacturers generally were unlikely to be enthusiastic. Some, scenting interference, would certainly be actively hostile. Most retailers, too, would be sceptical of any attempt to alter the public's buying habits. And sections of the Press might be expected to voice the public's dislike of anything which seemed to them to border on the highbrow. All those in any walk of life who view new ideas with suspicion would be against such a venture. On the other hand, to some design enthusiasts, who imagined that a new heaven and earth were being ushered in overnight, the pace of advance might prove too slow. In the event of a combined outcry coming in a period of financial stringency would not the simplest answer be for the Treasury to wield its axe?

But fortunately those who are honestly trying to do a worthwhile job, provided they are both knowledgeable and skilful, often find friends in unexpected places. Today the Council is accepted as a national institution. It has widespread support from manufacturers and retailers. It is indebted to the national and trade press for much help and encouragement. The improvement in design standards, at least in certain trades, is there for all to see.

To the many thousands in industry and commerce who by their active help, advice and encouragement have enabled the Council to give a service which is widely appreciated, we extend our grateful thanks. There is no doubt that the ground has been so thoroughly prepared that the next ten years may well see spectacular advances in British design. Now is the time to press ahead with redoubled vigour. It is the Council's aim to show beyond all dispute that the President of the Board of Trade and the small group of visionaries who planned the Council have invested public money in something which yields a handsome return through the greater attractiveness and, therefore, saleability of British goods.





ABOVE Original design by Humphrey Spender in WARERITE sheet for counter-top in the Gondola Restaurant, Wigmore Street.

LEFT 'Tree Roots', a special design by the De La Rue Design Group (chief designer, W. M. Dixon), produced by the FORMICA 'Interlaminare Artwork' process.

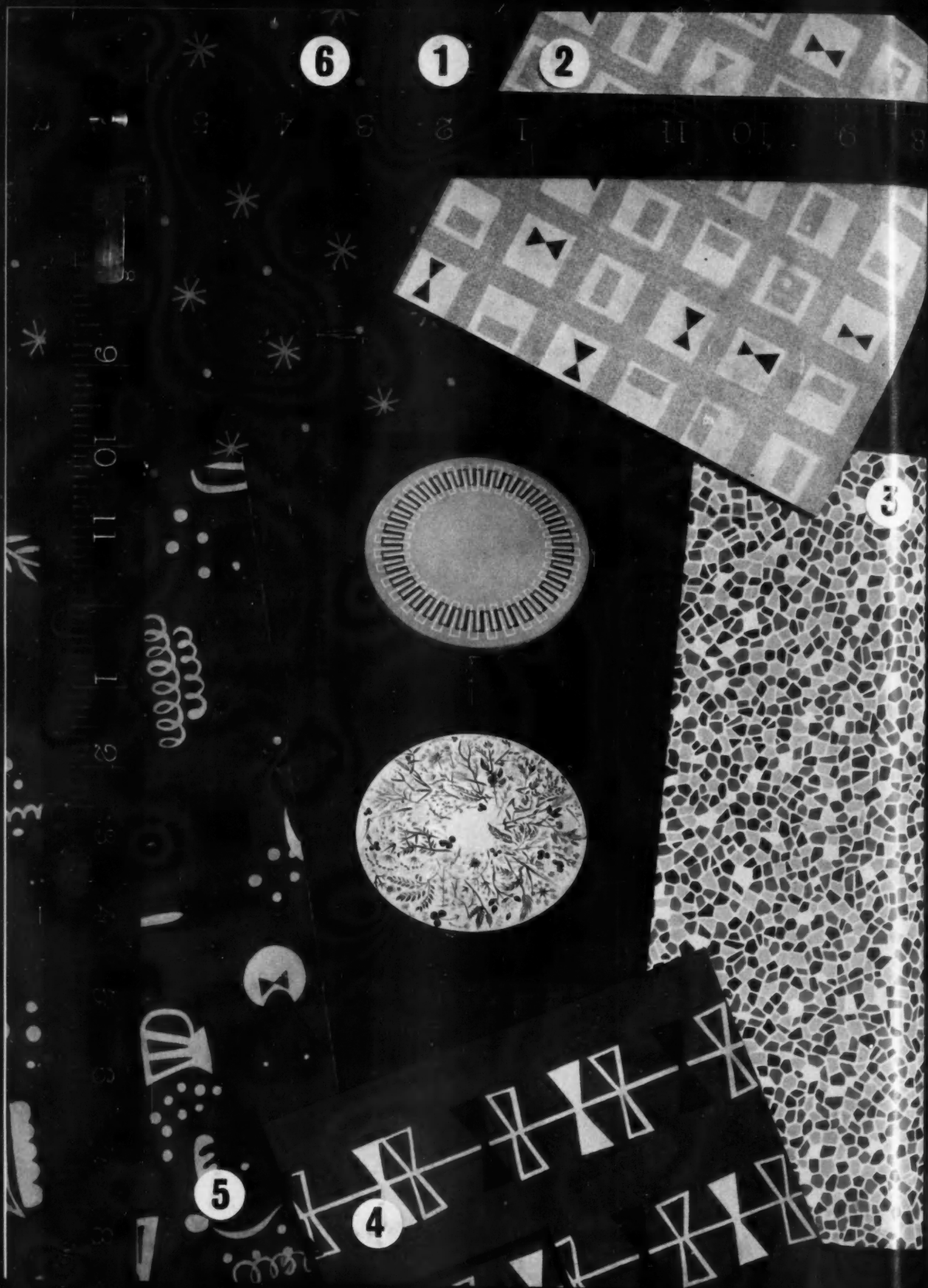
## A decorative future for PLASTICS LAMINATES

**Paul Reilly**

ABOVE Sheet of red check patterned WARERITE, also available in other colours.

SHORTLY AFTER THE LAST WAR I went to the United States to study the American plastics industry. It was a common enough pilgrimage in those days for American plastics seemed far ahead of ours – far ahead, that is, in commercial exploitation and in catering for ordinary domestic needs. It was thus in America that I first came across plastics laminated surfaces used both for decorative and utilitarian purposes. I was in one of the New York Childs restaurants sitting at an ordinary café table such as one would find today in any tea shop. The restaurant was being modernised – the walls shorn of their embossed decorations, the whole place streamlined for speedy service; the table at which I was sitting was clothless, but neither chill like marble nor stained and grained like wood; it was a pale blue colour with a faint linen-like pattern beneath its skin; it was cleaned with one sweep of a rag and looked as fresh and inviting as a long drink on a hot day. I was to see many more such tops, on tables and counters, in kitchens and hotel bedrooms, and wrote back enthusiastically that here was big business to be measured in millions for those who would take it up.

I was at that time unaware that already in this country several years of research and of limited, but successful, application had been spent in launching these plastics laminates. I was simply impressed by the speed with which in the United States these new materials were sweeping all before them. But I remember remarking even then on the timidity of their patterns and colours and how, like so many other plastics, they struggled to assume a likeness to the materials they were supplanting. Just as the P V C sheet plastics



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were aping common textile designs and the embossed leather-cloths were simulating calf or alligator or pigskin, so the laminated boards were masquerading as wood veneers or as linen weaves. History was repeating itself, for few inventions have in their adolescence had the courage of their own personality – witness the horseless carriage, electrified candlewax or the early electric irons.

And yet the very ease of the technique of making these decorative laminates suggested that sooner or later new and bolder patterns would be tried out, for it is hardly an exaggeration to say that almost any drawing or printed pattern can be permanently imprisoned in these surfaces. Already before the war British WARERITE boards had been produced incorporating original designs for decorative murals; the artists had worked direct on to specially prepared paper which was then incorporated in the top surface of the laminate. Through much trial and experiment the limitations of the technique are now well understood and they seem remarkably few; a wide range of colours is possible with little or no distortion under the heat and pressure of processing; pencil, pen or brush lines are equally acceptable, as are photoprints of old engravings or actual photographs themselves.

With such possibilities the run-of-the-mill production could not for ever remain tied to timid pastels and discreet all-over patterns. The cycle of taste, moreover, would be likely to veer away from monotony towards something bolder and more interesting. What was happening to wallpapers and textiles and carpets would probably overtake these new materials too.

That this is already occurring seems clear from the accompanying illustrations. The two great rivals in the field, WARERITE and FORMICA (to put them in their chronological order on the British market) have both within the last few months been experimenting with stronger colours and new ideas of pattern, and in both cases the development has probably stemmed from the 'one off' jobs, the individual murals for ships or hotels, the special table-tops for new restaurants and coffee houses, and the architect-commissioned panels



An early use of decorative WARERITE incorporating original drawings by Nicholas Bentley, for the pre-war 'Coronation Scot' train.



ABOVE A familiar and practical use of 'Blue Linette' FORMICA on table-tops at the Bessemer Grange Primary School.

BELOW Original water-colours by Eleanor Esmonde White incorporated in WARERITE sheet for the Moo-Cow Milk Bar, Victoria Street.



LEFT Sample collection of current FORMICA 'Inter-laminate Artwork' patterns. 1 A standard 'Nanking Blue Coarse Linette' sheet. 2 'Bow Square' design. 3 'Capri' (for export only). 4 'Kite Strings', a special design. 5 'Cocktail' design (available only in dark red and primrose on a scarlet ground). 6 'Star and Dot'. Except as stated all these sheets are available in other colour combinations. The two tables in the centre (TOP 'Key' design, BELOW 'Grasses' design) are from a range of five patterns supplied with various background colours and offered either as complete tables or as separate tops. All patterns are produced under the supervision of the De La Rue Design Group.

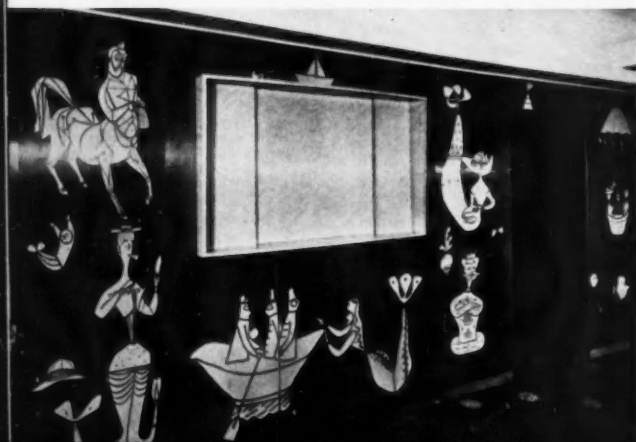


*A large WARERITE mural in the observation lounge of the P & O liner 'Iberia', painted by David Lewis.*



*A combination of stock 'Opaline Green Sofiglow' FORMICA with original designs by the De La Rue Design Group produced by the 'Interlamine Art-work' process and installed in the kitchen servery of the Orchard Hotel, Ruislip.*

*A WARERITE mural designed by Douglas Ammand for the first-class restaurant of the Orient liner 'Oronsay'.*



for new schools. If asked, the manufacturers might admit that there is more prestige than profit in these special pressings, but from them have come the know-how and the development of new techniques which are now enriching the stock lines.

But these departures from the snug harbour of the commonplace will raise new problems in this industry. Once they depart from anonymous texture patterns and pastel shades they push out into the tide of fashion. It is at that moment that the designer must come into his own, for with new patterns will come new markets. Though some of the new motifs will win a place in workaday surroundings, the bulk sales for kitchen use will probably remain with the existing weaves and textures and the small repeating patterns. But outside the kitchen the new decorative surfaces will compete with other materials in more worldly surroundings. The same fashion sense as in the successful production of modern furnishing textiles will be called for, and the same architectural flair as in the manufacture of decorative wall tiles. These new materials, by now so well established as practical and useful, could make great contributions to interior design, but only if their makers treat their design policies as seriously as they do their other problems. So far their development has followed the classical pattern of imitating what went before. The temptation must still be there now that they are branching out, for textiles and wallpapers have given a strong lead with their new designs and nothing would be easier than to reproduce something like them in plastics. We have recently seen modern textile patterns slapped on plates in the name of contemporary design; and if on plates why not on laminates which are at least flat squared surfaces? The fact that textiles drape is, of course, not the only answer.

For a young and vigorous industry with materials that are so receptive, and techniques so versatile, to 'follow my leader' should not have much appeal. These laminates could strike out on their own even though their very indestructibility must to some extent inhibit adventure both in maker and customer. Yet they offer a fine opportunity for new ideas in decoration and there are many young designers to draw on today, as the two leaders in the field are already well aware.

*RIGHT Some new and some familiar WARERITE designs illustrating the approach to pattern for stock production of the company's Design Studio (manager, J. Thompson): 1 'Blue Star Dust', 2 'Rain Drops', 3 'Maze', 4 'Zig-Zag', 5 'Check', 6 'Crystal'. Several colourways are offered in all these patterns.*



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*Shallow valarium domes hung at varying heights over the Industrial Design section*

## Impressions from the 'Triennale'

**Michael Farr**



THE JOKES AND FOLLIES at the 'Triennale' are remembered more readily than the serious exhibits. Every visitor must have enjoyed wandering through the maze created by Belgiojoso, Peressutti and Rogers, with delightful wall-drawings by Steinberg. But, as an Italian reviewer of the exhibition has pointed out: "There is no guiding line for the visitor in the larger maze" . . . the 'Triennale' itself.

The aim of this 'International Exhibition of Modern Decorative and Industrial Art and Architecture' began the confusion by stating that it was the "widest panoramic representation realisable today of modern civilisation and its problems in the fields of production and art as they converge on that most human of problems, the home". The resistance built up by this jargon, invested as it is with deep significance, was only heightened as one display bewilderingly followed another.

Nevertheless there was much to be enjoyed at the 'Triennale' both in the main building of the Palazzo dell' Arte and in the surrounding Park, an asset of great beauty in the heart of Milan. No revolutions in design seemed to be taking their first tottering steps; instead there was, especially in the foreign sections, a re-affirmation of already well-known national trends. For stocktaking in the Modern Movement the 'Triennales' are invaluable because, in a world of competitive trade, they give the designer the chance of measuring the weight of his rivals.

## Industrial Design

This is the first time a 'Triennale' has set aside a section for designs in quantity production. It was disappointingly small and there were important gaps which could have been filled by British work. Most impressive was Raymond Loewy who had four exhibits. In the centre, below, is new plastic tableware by Russel Wright; below are shown British articles in plastics by Play Rite Nursery Toys, and a meal tray designed by Rodney Hooper for Lacrinoid Products Ltd.



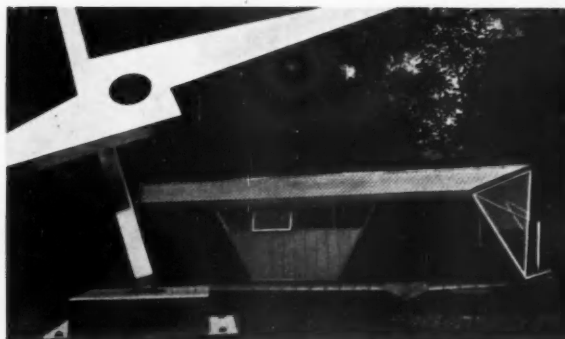
*An entity, complete and satisfying, that needs no elaborate background scheme of furnishing. Designed by Ico Parisi.*



*The sylvan setting for exhibits in the Park: an experimental structure, called 'Finmare', not completed when this photograph was taken.*



*This amusing conceit is an instance of the current Italian delight in structure for its own sake, regardless of convenience. The split tube bi-peds are weak at the collar, rendering the chairs good for lightweights only. Designed by Ico Parisi.*



*Experimental house based on a construction of equilateral triangles. Designed by Brunori, Ravegnani and Vincenti.*

Rich and dominant printed fabric by Corinne Steinrisser, a Swiss artist, recalls the vitality of Gauguin and was one of the most revolutionary designs at the 'Triennale'. This most exciting textile was to be seen in a transparent plastic house in the Park, designed by Galvagni and Chessa for CIMEM Oudulux.

Chairs for the garden with loose, formed plywood seats. Again there is the delight in unnecessarily complicated structure. Designed by Brunori, Ravagnani and Vincenti.



Bold colour in contrasting tones typifies the Italian trend in textiles: so naturalistic motifs could be seen. The mural artist E. Prampolini designed this chair fabric for Socotra.



LEFT Correlated abstraction is the keynote in the design of the teaware and tablecloth, which has endless permutations in the grey and yellow stripes. Designed by Studio Ponti for I S A (tablecloth) and Società Laveno (pottery).

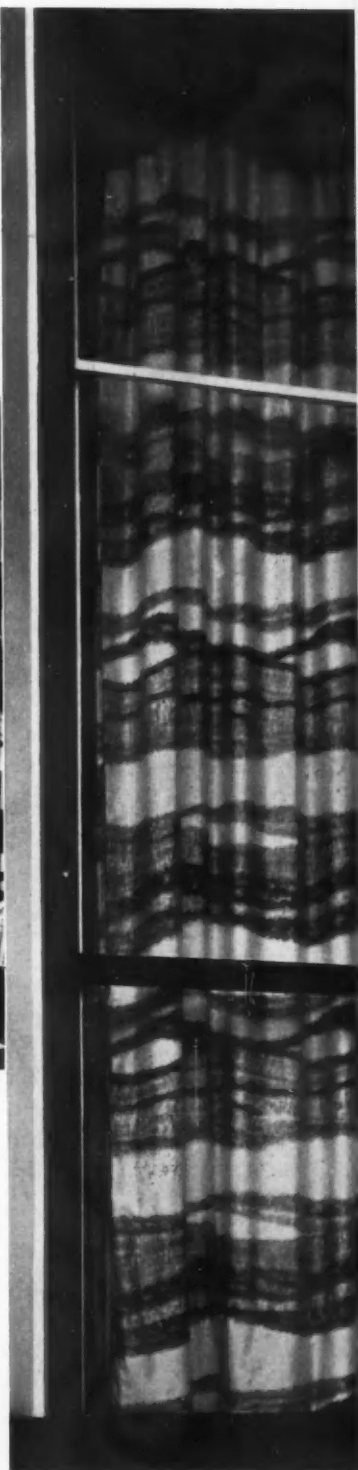
RIGHT The broad, flowing pattern of this fabric indicates a new trend to be found in Italian textiles. Designed by Mora.



ABOVE Work by young Italian architects was shown in furnished houses. Their intention, to design prototypes for mass-production, appeared to lack the backing of factory experience. Designed by Frattini, Emilio and Monti.



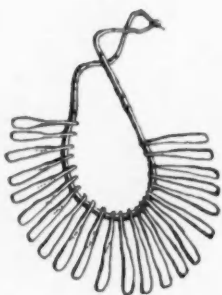
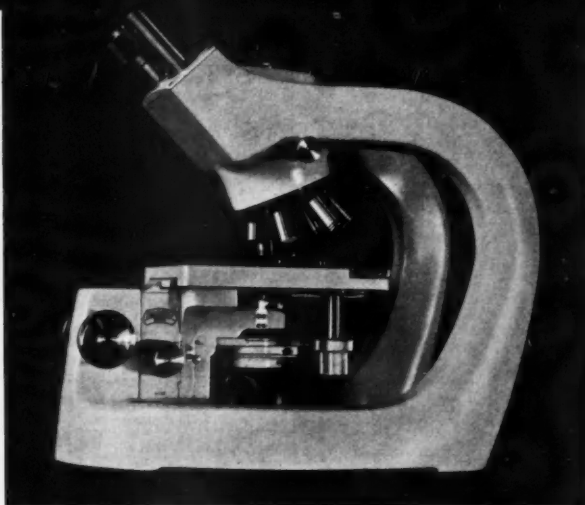
LEFT Again there is an attempt to design new forms for their own sake and the results are misleading in what was meant to be a moderately priced scheme. Designed by Gregotti, Meneghetti and Stoppino.



## Germany

The most formidable of the foreign sections represented Germany in a cold, business-like display of products. No one could mistake Germany's vital, commercial interest in good modern design.

*Microscope by Steindorff & Co.*



*Silver necklace by Max Zehrer.*

## Austria

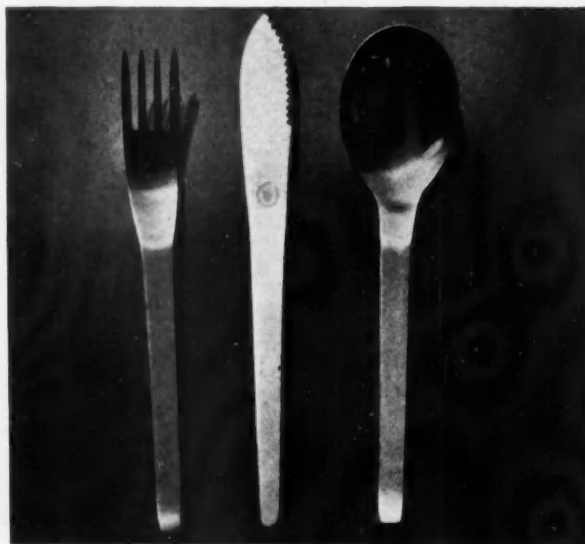
Over-emphasis on craftwork belied the considerable contribution Austria is making to modern industrial design. Woven fabrics by Eva Sobotka were outstanding, and there were many photographs of well-designed engineering products.



*Silver jug by Alexander Sturm.*

## Holland

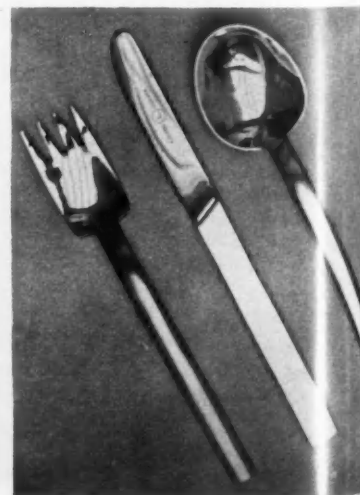
The Dutch section was large, but unimpressive. There appeared to be no notable, indigenous design trend, although the general standard was high.



*Stainless steel cutlery designed by Carl Pott for C. Hugo Pott.*



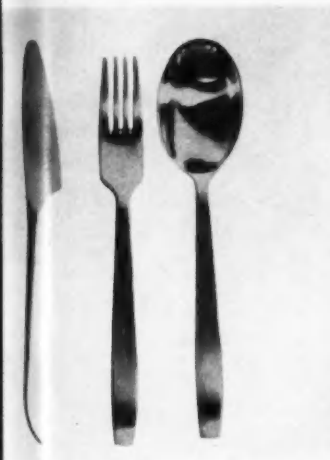
*Seen in the Park.*



*Stainless steel cutlery by Oswald Haerdil for Neughammer Messer- und Stahlwarenfabrik.*



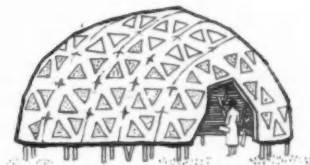
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*Stainless steel cutlery by A. J. P. Sanders.*



*Steel rod chair by W. H. Gispen for Kembo.*



*The Buckminster Fuller dome; one of two in the Park made of cardboard triangles and covered with plastic cloth.*

## Denmark

The emphasis was on stainless steel and silver cutlery and general tableware in plastics, ceramics, aluminium and glass. Vitality in maturity perhaps sums it up.

*A view of the display.*



## Sweden

As always glass caught the eye in the Swedish exhibit, amply backed up by pottery, textiles and furniture. Everything was good and very little of it unfamiliar.

*Stainless steel tea-set with inlaid handles by Folke Arström for A B Gense.*



## Norway

The exhibit showed that Norway is fast becoming a match for her Scandinavian neighbours. Interest was created by a series of place-settings rather than single *objets d'art*.

*Designs by Margrethe Jens von der Lappe with silver by David Andersson.*



# PRECISION and DESIGN

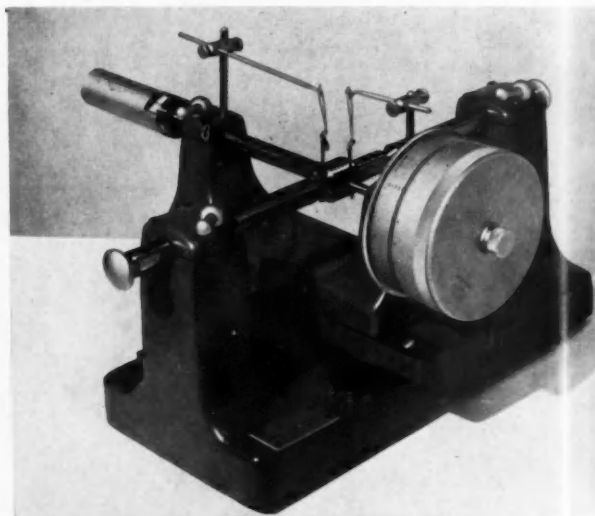
Jack Stafford



*Internal micrometer (see p 23).*

THE COVENTRY GAUGE AND TOOL CO LTD, one of the leaders of the precision engineering industry, is making equipment whose appearance attains a high standard. This firm makes gauges, measuring instruments and machine tools, and works in association with both Taylor, Taylor Hobson, and Hilger & Watts for the optical side of its equipment. In addition there is a resident branch of the National Physical Laboratory in its works at Coventry. In the main, final design work is done by Coventry Gauge even where development has been carried out in association with others, but all the equipment illustrated here has been designed solely by this firm. It would be nice to say that the appearance of its products follows automatically from their quality, but of course this is not so.

"When we have finished a design, then we sort of smooth it off." In saying this the designers of Coventry Gauge fail to convey the precise detail designing that in fact takes place. The firm admits that 'smoothing off' makes its products easier to clean and protect without interfering in any way with accessibility. It is also as certain as it could be in the circumstances that the appearance of its products helps



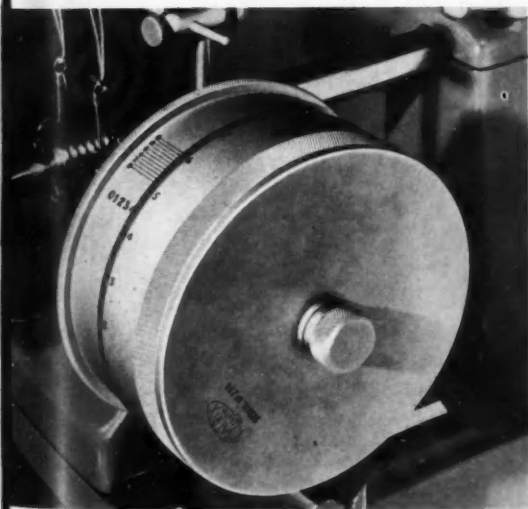
ABOVE and RIGHT *A Floating Carriage Diameter Measuring Machine which, like all the other products shown here, belongs to the MATRIX range. Although it may embarrass its designers to hear it, this instrument exhibits what can only be described as great sculptural quality. Both its*

*strength and its delicacy are expressed. The part to be measured is held between one of the pairs of centres, while the other, mounted on a floating carriage, holds the measuring instruments. The micrometer drum is very sensitively detailed, and finished in matt chrome to minimise glare.*

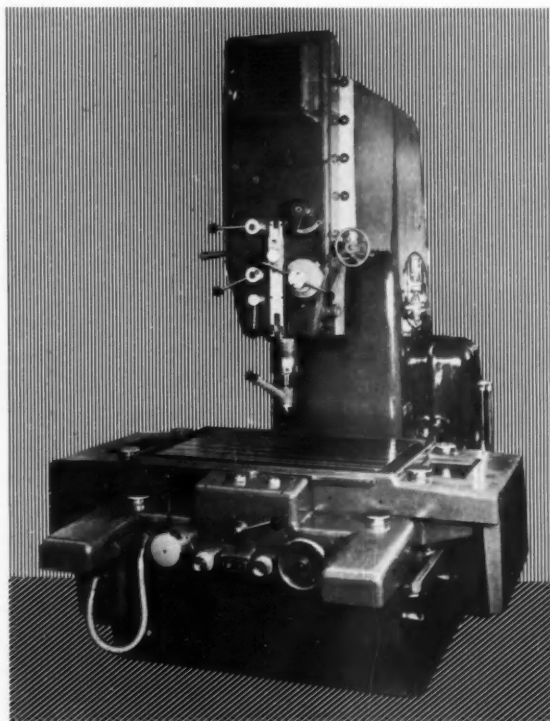
**I**T IS NOT FLAG-WAVING but fact to say that the British machine tool industry commands the highest respect throughout the world. The industry, however, is no longer in the position of unopposed leadership it once held when precision engineering skill was rarer. Strong competition exists today, but because precision and reliability so far outweigh price and delivery time—our weakest points in the export struggle—the industry is not seriously worried.

The manufacture of machine tools springs naturally from the resources and limitations of this country, and so the industry will always be well equipped to survive. The raw materials required are not great and they are mostly steels. Although power is required for the many various workings, the industry is not an exceptionally heavy user of power like some of the chemical-processing plants. Skill, experience and the pride of workmanship born of long tradition are essentials of the labour force, in which conditions must be stable to allow for the necessarily long apprenticeships.

Because of its established position, and the functional nature of its products, the industry as a whole used to bother little about the appearance of its products. Many draughtsmen worked on the design of each machine, and in many cases the appearance suffered as a result of their conflicting ideas. Now, however, there is a growing awareness of the importance of good appearance, and this has been intensified by the example of American industry. Although some British firms have sometimes mistaken styling for design, even this shows that they are beginning to realise that their products are looked at as well as used. Details like control wheels and knobs are more considered, and colours have been changing from any-old-serviceable-grey to attractive warmer tones which are just as serviceable.



**RIGHT** This Optical Jig Boring Machine is one of the biggest products of the company. The whole machine is capable of direct adjustment to .0001 inch due to its optical system (developed with Hilger & Watts) which gives readings on two large illuminated scales with complete freedom from wear or backlash. All controls are accessible to the operator at the front.



sales, although this would be nearly impossible to prove. Either of these two things would fully justify an interest in appearance, and it may be typical of the firm that the reasons given are more concerned with 'doing the thing right'; that's enough.

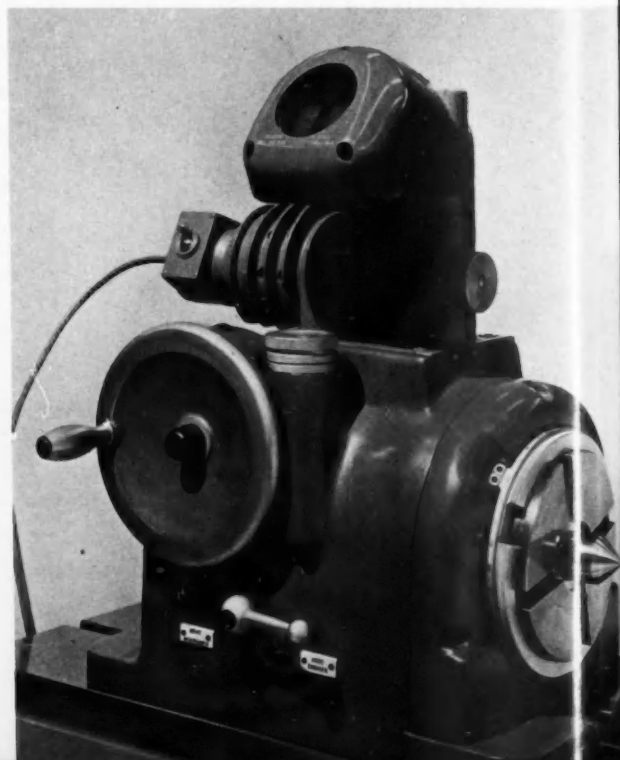
The products of Coventry Gauge are normally handled by highly skilled workmen, who take great pride both in their work and in their equipment – pride which is almost certainly increased by the good appearance of their tools. Accidental damage is rare, but is allowed for in unusual ways. Some of the smaller gauges are designed to fracture completely if dropped. With extremely fine tolerances, the slightest physical shock may throw a gauge right out, and it may prove cheaper to have a broken gauge than an inaccurate one.

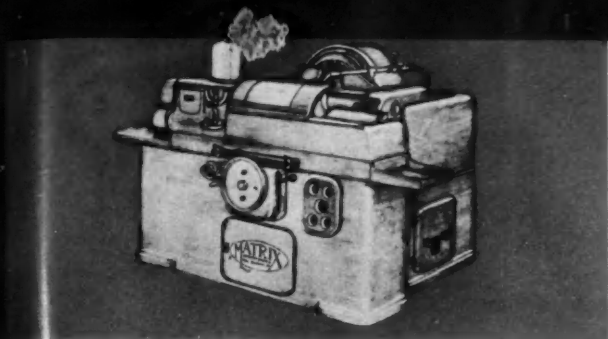
The firm's designers are responsible for both the technical and visual aspects of design. Much of this work is done on a blackboard for the larger machines, and in some cases full-scale models or rough perspective drawings are made. It is not normally considered necessary to do this, as the designers concerned are used to visualising three dimensions out of two.

### 'Smoothing it off'?

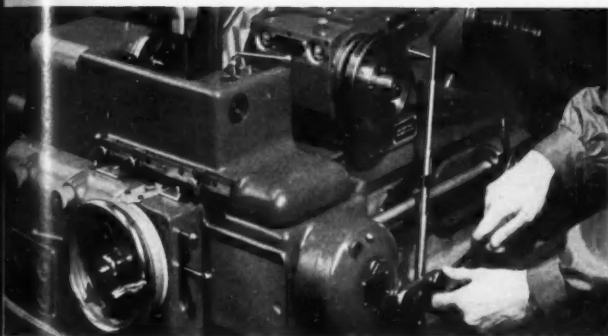
The main proportions of a new machine are set by the technical specification, and even the colour is often chosen by the user. Coventry Gauge's own standard colour is an extremely pleasant warm grey in an eggshell finish. Brush paint is used, as the work of priming, filling, rubbing-down, and painting often takes place while the machines are being inspected and tested, in order to wring the maximum productivity out of time and space. Apart from machined working-surfaces, satin chrome is used for scales and dials as it gives much better legibility than a polished chrome.

The scope for work on appearance is very limited, as there is a standard range of knobs, dials, and controls of various sorts. The numerous castings do provide some opportunity for freedom and as these are usually the only components not either linear or circular, their detailing gives considerable character. The designers at Coventry Gauge have used this small but often neglected latitude with an imagination which emphasises the precision qualities of their products.

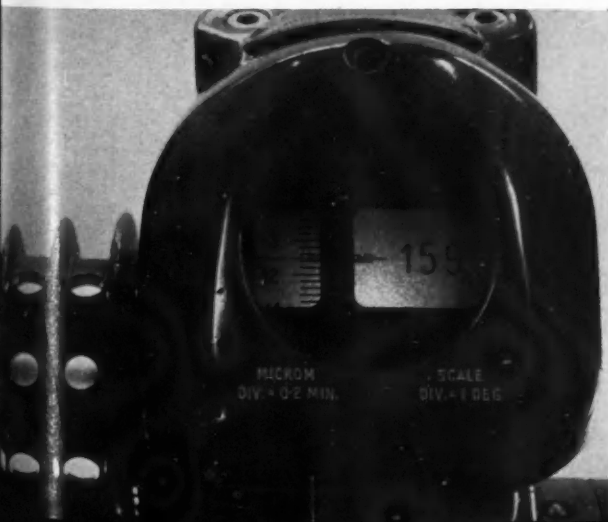




LEFT and BELOW The No 33 Thread Grinder is used to form screw threads on stock from half an inch in diameter down to the finest possible instrument work. The thread form to be reproduced is first set up on the grinding wheel, which is 'dressed' so that ribs on it are ground corresponding to the required thread. This wheel is then used to grind the stock, so forming the thread on it. The machine is very compactly designed, and well-shaped castings make it easy to clean, without impairing accessibility. A preliminary sketch of another model, ABOVE, in this range shows how carefully the appearance of all parts of these machines, except the name-plate, is considered.



LEFT and BELOW The Coventry Gauge-Watts Screen Reading Optical Dividing Head is capable of direct reading to 12 seconds of arc, and may be estimated to three seconds without difficulty. This precision is due to the optical system which projects the degrees and minutes on a separate scale. As with the other optical systems used by the company, this projection on to a screen gives complete freedom from parallax errors, so that two operators at a time may view the scale and both check the reading. This machine shows both the truth and the understatement in what Coventry Gauge says about "we sort of smooth it off".



ABOVE This Optical Twist Drill Comparator is used to check twist-drill points for centrality and correctness of angle. A magnified image of the drill is cast on the ground-glass screen where it is compared with a graticule showing the required profile. A 12-volt projection lamp is used, fed from a transformer in the base. The appearance is simple, although the square form emerges from the lamp housing rather awkwardly. This is one of the few designs in which some freedom of overall form was available to the designer.



ABOVE The Micro-Maag is an internal micrometer. The measuring heads incorporate radially arranged anvils which are spread by the axial displacement of a tapered needle. The axial displacement of the needle corresponds to the bore to be measured, and can be read on the micrometer drum. Extension pieces enable bores to be measured at a depth of up to 15 inches. The black plastic finger-grip is spring-loaded, and when contracted against the micrometer head the anvils are retracted, and the whole instrument may be withdrawn.

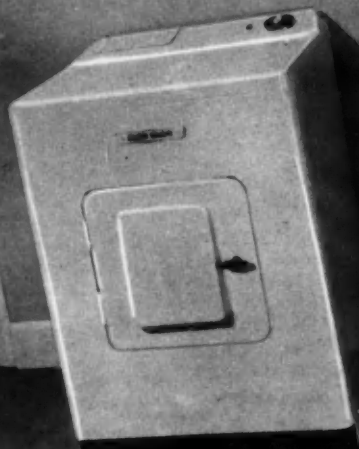
RIGHT This Paper and Board Micrometer is one of the smallest and simplest measuring instruments. The form expresses this simplicity, and also the ruggedness of the instrument, which is designed for use by semi-skilled labour.





## REVIEW OF CURRENT DESIGN

The items shown are up to the standard acceptable for 'Design Review', the illustrated record of current British products, to be seen at the London headquarters of the Council of Industrial Design.



The impressive appearance of this new 'Tumbler Dryer' results both from its basically simple shape and the absence of pretentious chromium decoration. It has a stove-enamelled sheet-steel cabinet with a pressed steel top. It incorporates an automatic timer.  
Maker: The English Electric Co Ltd.



Part of an earthenware tea service. The sinuous 'Cow Parsley' decoration in black, green and yellow does not make full use of the possibilities inherent in the coupe shape. Designer: S. C. Talbot.  
Maker: A. E. Gray & Co Ltd.



This ceiling fitting provides direct downward illumination through the louvres as well as general diffused lighting from the large dome-shaped reflector. It is made of stove-enamelled aluminium and is fitted with a 300 w lamp.  
Maker: F. Thomas & Co Ltd.



'Palamos', a printed rayon satin furnishing fabric. Plant motifs, boldly drawn with thin lines and large flat areas of colour, are arranged in a rich and striking pattern. Designer: Sylvia Chalmers.  
Maker: Elizabeth Eaton (Wholesale) Ltd.



'Baroque Musicale' is the title of the stylised classical design for this wool, rayon and cotton brocade. The arrangement of motifs produces an effect which is, however, essentially modern. Designer: Hans Tisdall.  
Maker: Edinburgh Weavers.



Typist's desk in oak or mahogany. The practical and solid-looking proportions are relieved by red VYNIDE on the side and front panels. Designer: Ian Audsley.  
Maker: Ian Audsley Workshops.



Tea trolley in natural walnut and mahogany. The sloping ends give an elegance to the proportions not usually associated with this type of furniture. Designer: John Firth.  
Maker: John Firth Ltd.



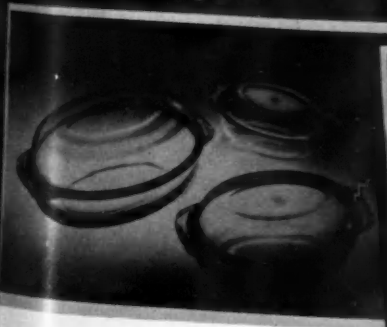
'Monmartre' earthenware, produced in a range of four colours. Note the generous curves of the teapot, which suggest the plastic nature of the material. Designer: K. E. Allerton.  
Maker: The British Anchor Pottery Co Ltd.



These chromium-plated brass taps have been designed to harmonise with the ceramic shapes of the basins on which they will be placed. Their simple forms are easy to clean.  
Maker: Shanks & Co Ltd.



Polythene sponge- and soap-holder. The maker claims that because of the softness of the material it does not chip and will not scratch the bath. Available in several colours.  
Maker: Mendle Brothers Ltd.



Produced in clear glass, this elegant and practical PYREX ovenware has large-radius curves for easy cleaning and serving, and large handles to allow a firm grip. Designer: John Cochrane.  
Maker: James A. Jobling & Co Ltd.



'Pendragon' luggage. The neat leather trimmings form an effective foil to the small geometric pattern of the canvas covering which has a cellulose finish. The small beauty box fits into the train case.  
Maker: Papworth Industries.



Drinking-fountain in porcelain enamelled cast iron. The shape is unpretentious and has a neat chromium ejector tap.  
Maker: Shanks & Co Ltd.



# DESIGN IN THE B

F. C. Ashford \*

*This critical survey suggests that firms in the domestic weighing-machine industry should produce better designs to meet foreign competition.*

HOW SURPRISING – AND COMFORTING – to find something which science and modern invention have not succeeded in improving and altering beyond all recognition! The principles of the domestic weighing-machine, whether of the weight or spring-resistant type, remain basically the same as they were hundreds of years ago. Only in external design has the passage of time been acknowledged, and only quite recently has there been any noticeable acceleration in design development.

Scales with weights, based on the idea of a balanced beam, have been known since pre-dynastic Egypt; apart from having been put into the present parallelogram form by the Frenchman, Roberval, in 1669, they remain fundamentally the same today.

Self-indicating scales, whether spring or weight-resistant, are but comparative newcomers. Leonardo da Vinci – ever ready to experiment – designed one of the latter type about 1500, while spring balances are mentioned in seventeenth-century records. In 1770, the village handyman of Bilston, Richard Salter (forerunner of the famous firm of G. Salter & Co Ltd), designed and made a pocket spring balance. Although history records a Henry Pooley as having made a balance with a “spring-operated dial” in 1853, there is ample evidence that Salter’s little pocket balance, with the addition of a chain-hung pan, remained in general use as a household scale until well into the twentieth century.

While it is difficult to trace just how the demand for domestic weighing-machines grew up, there is no doubt that it was accelerated by the spread of cooking by recipe; the industry may well owe a debt of gratitude to Mrs Beeton and her publishers. It is interesting to see that in the United States, where the unit of culinary measurement remains primarily the cupful, the emphasis is very much on the personal bathroom scale. This situation is reflected by the high development of design in this field, as compared with that of kitchen scales. It may well be that a smaller and more precise unit of measurement in the kitchen might lead to less preoccupation with the bathroom type, with a corresponding change in the direction of design development.

The domestic weighing-machine industry in this country is not a large one; there are not more than a dozen firms of any significance engaged in it and only three of these are devoted entirely to the production of scales or directly related

\* Scott-Ashford Associates Ltd.

*Richard Salter's pocket balance, designed and made about 1770 and now in the West Bromwich showroom of G. Salter & Co Ltd.*

# E BALANCE



products such as commercial and industrial balances, springs, torque spanners, etc. For the remainder, scale making is but one of many activities ranging from general engineering to foundry and sheet-metal work.

Nobody has any idea of the turnover of the industry, but as some firms devote up to 50 per cent of their production to export, it must produce a useful addition to our income from abroad. With the exception of G. Salter & Co Ltd it is difficult to find any manufacturer who entered the industry much before 1900, although several firms were established long before that, mostly as foundries concerned in the production of a fascinating assortment of products including three-legged native cooking-pots and rice bowls – which incidentally are still made – and even mantraps. Another firm was established as 'Plain and Ornamental Japanners'. It is impossible to discover why most of them took to scale making other than that it seems to have been a good thing to do at the time. Scale making, like chicken farming and fruit growing, is a thing to which many turn after a war, but few remain to become established.

This then is the industry, this small group of firms; one each in London, Reading, Coventry and Birmingham; the rest all in Staffordshire. What is their attitude towards design; what policy – if any – do they follow?

## The industry and design

The approach to design ranges from the full-blown design committee to the idea-on-the-back-of-an-envelope handed straight to the patternmaker. Only three firms claim to operate anything like a design policy, the rest attending to design as and when production and other pressing matters permit.

Though it would be pleasant to record a clear superiority for the policy operators, honesty forbids. There is ample evidence that there are aesthetic and

functional shortcomings both with and without a design policy. Even the largest organisations can fall down on details of design affecting use and maintenance; often very elementary faults in the eyes of a testing authority such as the Good Housekeeping Institute.

This reveals a fundamental truth about design which it is as well never to forget. Even when disciplined and conditioned to fit in with material considerations, design is still something essentially creative; growing and changing all the time. Just as automatic machinery cannot provide the answer to design problems, as it can with many administrative matters, so the adoption of a policy for design is not of itself a solution to everything. It is only through the proper and continuous implementation of such a policy that any good can result.

And this need have nothing to do with the size of the firm; one progressive and relative newcomer to the industry does not even possess a drawing office – in fact it does not even claim to have a design policy. Yet through the combination of good ideas with a great deal of enthusiasm, it produces results which compare very favourably with those of more highly organised competitors.

Only four or five firms employ staff or consultant designers; for the rest, ideas – usually from the management – are developed by draughtsmen or are worked out directly in the patternshop or toolroom.

While there is little suggestion of complacency, the industry could obviously do with – and would no doubt welcome – an infusion of fresh thought. It is clear that it feels itself to be stuck with principles as old as time and asks: "What can be done about them?" Admittedly the problem is difficult, as form must follow function, but it is by no means certain that the most appropriate form for scales using weights has been achieved; it certainly has not so far as self-indicating scales are concerned. A study of



designs from other countries may suggest approaches other than the traditional British ones. The Scandinavians appear to find the weight-resistant type satisfactory, while the Continental balanced-beam type is becoming increasingly accepted in this country, as well as in others to which we export.

## Weights versus Springs

In the industry you are definitely either a 'Weights' or a 'Springs' man. You regard your opposite number with scorn, greet his claims with ridicule and generally regard him as a misguided fellow and a perverter of the truth. I shall try, as a disinterested party, to set down the simple, unbiased facts and in the interests of space I shall refer to both types of scales, and those who make them, as 'Weights' and 'Springs'.

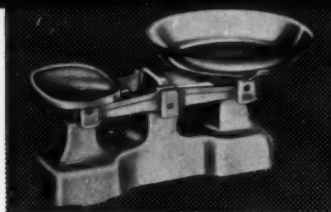
Fundamentally, Weights are more accurate. Given properly ground knife-edges, machined seatings and accurate adjustments, a perfect balance *must* be obtained between two equal masses. Provided that one of them represents accurately a known weight, an accurate answer will be obtained. There can be no question of error in use – not even due to parallax – the beam either balances or it does not.

Springs can never be so accurate. Mechanical variations can occur, springs can oxidise, rust, or suffer molecular change; linkages can alter in dimensions and the relationship, apparent or actual, between pointer and scale can vary.

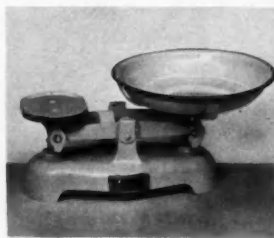
In actual practice, however, expediency is a great leveller. With many Weights, the knife-edges receive only the barest dressing, and the bearings in which they work are left as cast or punched, or with the minimum of cleaning up. Apart from initial inaccuracies, the cumulative effect of wide tolerances plus minimum machining can produce errors with out-of-centre loading. Weights themselves are rarely lead-adjusted and are not of course subject to any government inspection or standards.

Weights can only truly sustain their claims to greater accuracy in their more expensive versions, and as a great deal of household weighing needs only to be comparative, Springs are able to offer reasonable accuracy at a lower price. Their case is not nearly so prejudiced as the fundamental truth might suggest, and in spite of having to overcome a deep-rooted bias (beam scales as a symbol of equality and justice; mistrust of what cannot be seen, etc) they are able to produce fair counter-claims.

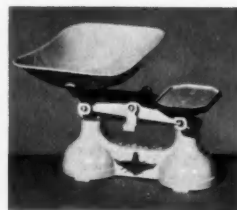
Springs have one of the strongest arguments on their side – they are, on the whole, cheaper. Indeed, the evidence is that Springs, and other self-contained



A WEIGHTS SCALE, 1, by C. Brecknell & Co, showing clearly the elements of this type, although not in their most imaginative form. Body, beam and weight platform are vitreous enamelled cast iron.



TWO TREATMENTS OF THE BASE showing, 2, an integrally-cast and, 3, an applied centre-bearing support, both by The Albion Foundry Ltd. Adjustment is by means of the large cast nut, seen between the arms of the beam. Neither the cast-on lettering of the one, nor the paint transfer of the other, contributes much to clarity or elegance. In both cases, base, beam, and weight platform are cast iron, cellulose finished. Pans are vitreous enamelled.



THREE WEIGHTS SCALES showing a similar emphasis on the end-bosses of the bases with the centre-bearing carried on a solid or 'flying' bridge. All three are *de luxe* models and have balance boxes with lead adjustment weights beneath the weight platforms. Bodies, beams, and weight platforms are of cast iron. Pans are pressed steel finished in vitreous enamel. All have chromium-plated bearing caps; the style of the name transfers detracts from the good appearance of the scales.

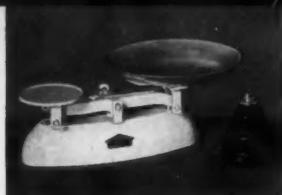
4 Domestic scale by The Albion Foundry Ltd.

5 VS 200 scale by Richard Lincoln Ltd.

6 'Princess' scale, one of the Weylux range, by H. Fereday & Sons.







7



8

THE TIMID APPROACH to design in the Weights field is illustrated in 7, the Lincoln S 150 by Richard Lincoln Ltd. In 8 the beam has been redesigned to follow more closely the form of the base. Clearly no real success can be achieved, however, without redesigning the base as well. The circular forms of the pan and weight platforms do not relate well with the body form, though there is some improvement in the design of the name transfer.

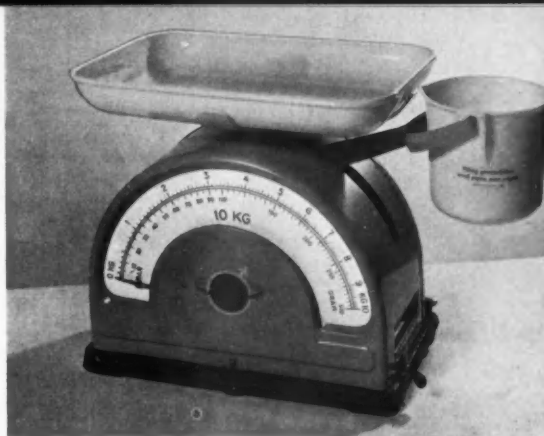


9

A SKIRTED SCALE, 9, designed by Raymond Loewy for John Harper & Co Ltd. The beam has been enclosed by the body of the scale. While this may appear to be the goal in cleaning-up the Weights scale, such an arrangement can only be prevented from becoming too bulky by reducing the normal length of the shackles – the vertical components of the weighing parallelogram – which is working away from, and not towards, greater accuracy. It is made of pressed steel finished in stoved synthetic enamel.

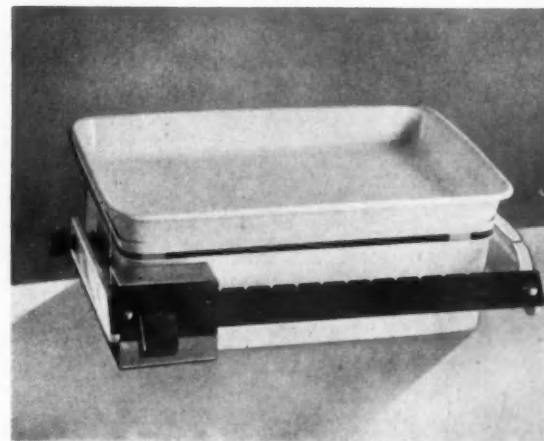
SOME FEATURES of the Continental balanced-beam scale can be seen in this example, 10, by the Arden Engineering Co Ltd. While the sliding weights enable loads up to 2½ lb to be dealt with without using the three loose weights, why not go the whole hog and have no loose weights at all? The long axis of the scoop placed parallel to the beam is unconventional – while it helps to integrate scoop and body, it is in conflict with the ideal theoretical basis of this type of scale. The body is of sand-cast aluminium or cast iron, with a crackle finish. The scale markings are achieved by a paint transfer.

10



11

WEIGHT-RESISTANT, SELF-INDICATING SCALE, the 'Anchor', 11, by the Eskilstuna Jernmanufaktur Aktiebolag, is representative of several similar Swedish types. The base is cast iron with a pressed steel housing and moulded polystyrol cup and pan. An interesting feature is the additional small cup-shaped container for the accurate weighing of small quantities measured against the enlarged inner scale.



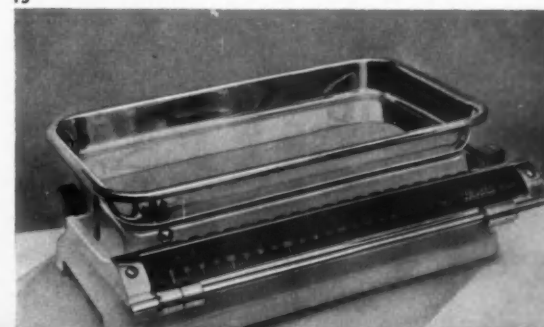
12

TWO VERSIONS of the Continental balanced-beam scale.

12 Swiss balance by the Bronzwarenfabrik AG, giving the impression of a basic working mock-up to which any concessions to domesticity or glamour have yet to be made.

13 German balanced-beam scale, the 'Westa Supra', by the Westdeutsche Waagenfabrik. It has a brass, chromium-plated tray, rubber feet, and convenient handgrips incorporated under the ends. The finish of these German scales is excellent – stove-enamelling, plating, photo-anodising of scales, all creating a standard which sets the pace for the British industry to match.

13



types of weighing-machine, are on the way in and Weights are on the way out.

A survey in ten leading stores distributed evenly throughout the country reveals that Springs outsell Weights in proportions varying from 2:1 to 9:1, and that only at the highest price levels does this preference alter in favour of Weights. Indications are that the younger housewife is not so influenced as her mother by the fact that she cannot see the 'works'; rather is she influenced by the fact that Springs, on the whole, take up less room, are simpler to use and clean, and have no loose parts.

## Trends in design

The Weights are of course aware of most of this, but few appear to be doing anything very drastic about it. There are one or two developments in cleaning up bodies and housing beams, and there is one new design for a set of weights in which the smaller, more easily lost weights are housed in one of the larger ones. But these measures can only be regarded as temporary expedients. Although the more expensive Weights may endure for a long time, the cheaper ones, providing a very considerable and useful outlet for the foundries, appear to be set for a progressive decline. It will be interesting to see how the Weights face this challenge and to know what—if any—research has been undertaken in preparation for such an inevitable situation.

There are pendulum and cam-resistant systems in use in commercial scales, and there may be other ways of providing a variable counterbalance. The attempt to marry the traditional British and Continental systems in the Arden scale, 10, is interesting, but one is tempted to ask: "Why go only halfway; why keep any loose weights?"

This should not suggest that Springs are having it all their own way. The tide may appear to have turned in their favour, but they too have a great deal of resistance to overcome. There is no doubt that a cheap spring scale looks cheap; it gives little assurance that it will produce the right answer. In fact it is not until it begins to assume the character of a *measuring instrument* that the confidence enjoyed by the more ancient principle begins to be shared. So for Springs there are problems of better dials; pointers; bezels; and refinements of housings.

For both parties there remains the problem of pans and scoops. Only rarely at present are these integrated successfully with the body of the scale, and the method of supporting them remains in many cases

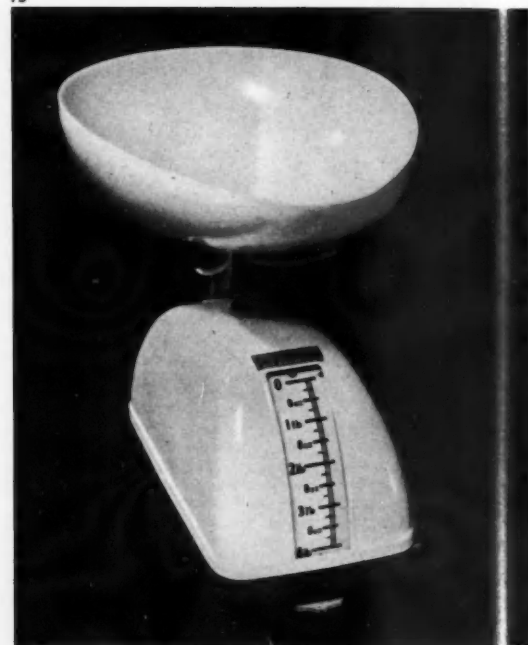


14

A PAGE from an 1888 catalogue of G. Salter & Co. Ltd., 14. With progressive diminution of the decoration, and with pressings replacing castings, this remained the most general form of the spring balance until the 'thirties.

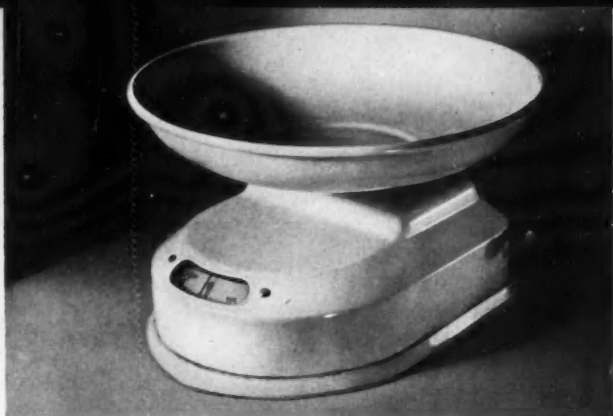
TWO-LEAF SPRING SCALES, the Harper 500 and the Salter 54, both have pressed steel bodies, the Harper 500, 15, having a well-shaped plastic scoop, while the Salter scale, 16, is supplied with the pan shown or one of vitreous enamel. The current Harper scale has a more easily read dial than that shown. The detailing in general could have been better. The Salter is basically well designed, yet also suffers from poor detailing—the prominent clipped-on name-plate on the wide slot above the scale, for example. It would be interesting to see this design applied to a more expensive model.

15



16



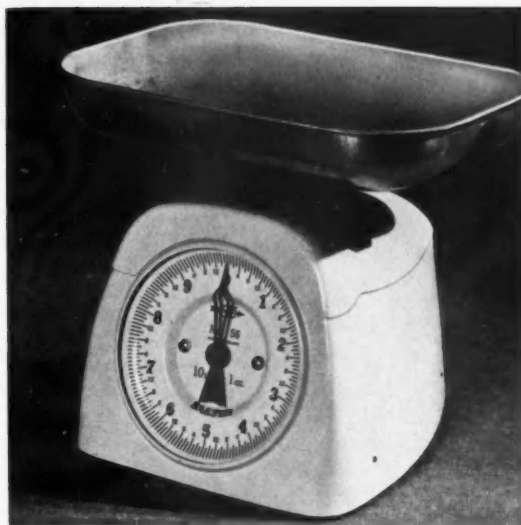


17

A PRE-WAR DEVELOPMENT in the Salter 'Kitchenette' scale, 17, giving a low, compact form and providing a constant reading position. Developed further, with better presentation of the information, this line might still hold promise for visual treatments, though it seems to have been dropped in favour of the telephone-pedestal form.



18



19

THREE DESIGNS SHOWING THE PRESENT TREND towards the telephone-pedestal form.

18 The Salter 59 scale. The moulded polystyrene body suffers from conflicting forms, while the scoop – also moulded in polystyrene and graduated in fluid ounces and pints – sits rather unhappily upon it. The dial has a transparent polystyrene cover and is slightly sloped for easy reading.

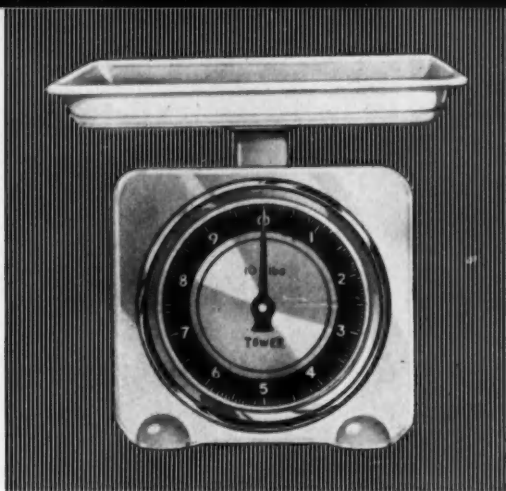
19 The export version of the Salter scale has steel pressings replacing the plastic mouldings, which are not accepted in some export markets. This version has a simpler, and in some ways a more satisfactory form, in spite of the curiously scalloped cap.

20 In the new 'Waymaster' balance, by the Precision Engineering Co (Reading) Ltd, the clean, simple form of the diecast aluminium body complements rather than competes with the form of the melamine pan. The dial is clear and legible, but the symbolic 'W' could be omitted from the other end of the pointer.

None of these three models appears to offer any means of lifting with wet hands other than by the scoop support.

20





21

THREE SPRINGS from the Continent.

21 The TOWER 'Weighette', made by Robert Krups, Germany, is widely distributed in this country. Its anodised and polished aluminium dial is an example of the high standard of finish achieved by most German firms.

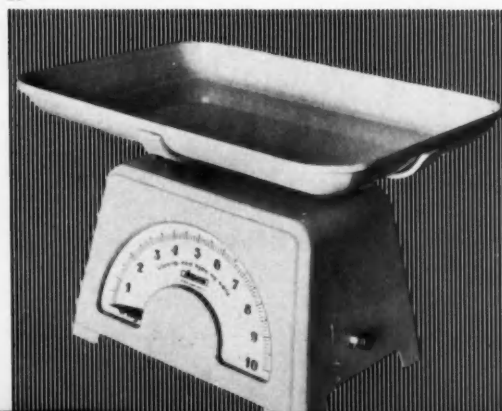
22 A rotating-dial scale, from the Société Testut, France. Body and scale-pan are in white moulded plastic. The rotating dial is magnified.

23 A pleasant, straightforward design by Aanonsen Fabrikker, Norway, which might be improved by a change of colour between dial and fascia. Body is pressed steel, with spot-welded internal attachments.

22



23



crude. Connected with appearance is the question of function – requirements of unloading and pouring could often be studied more fully. Many users would like to see Springs with moving dials and fixed pointers or index lines, because of the constant reading position for any weight. This presents problems of spatial arrangement, though the moving dial was used by Salters as long ago as 1935 with the firm's 'Kitchenette' model, and it is also common in personal scales and some foreign kitchen scales.

## Finish and materials

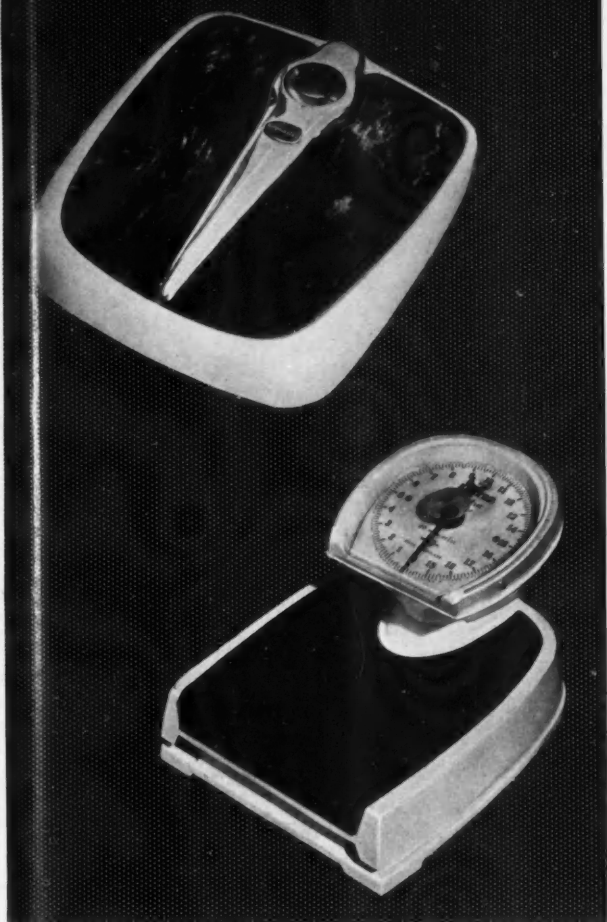
The illustrations to this article should give a general picture of the design, manufacturing and finishing practices in this country and abroad. With the exception of Harper's pressed steel and Arden's cast aluminium housings, cast iron remains the principal material for Weights. The weights themselves are also cast iron down to  $\frac{1}{4}$  lb, brass usually being used for the four smaller sizes.

Springs employ steel pressings, aluminium die-castings and plastic mouldings for housings. Pans and scoops for both types range from aluminium and steel pressings – tin-plated, stove enamelled or vitreous enamelled – to urea and melamine mouldings. Several foreign makes have chromium-plated and stainless-steel pans.

Body finishes include cellulose, air-dried or stoved synthetic enamel, and vitreous enamel. Standards of manufacture and finish are fairly high, but retailers report that the German balanced-beam scale often sells on its finish alone. Since this is no cheaper – often dearer – than equally reliable and accurate British balances, and since selling it means selling a new method of weighing, the importance of finish should not be underrated. The design, placing and quality of names and trade marks often leave much to be desired; the paint transfer is the usual medium, but one wonders if the increased cost of some more lasting medium of higher quality would not be justified by the added attraction given to the whole appearance.

The greater proportion of domestic scale production in this country goes to the home market while those which sell abroad have to compete with Germany and the U S A, whose products, in both the kitchen and bathroom fields, sell quite well in this country too. The Japanese appear for the moment to be limiting their activities to India and Asia, but they were selling very cheap balances in this country just before the war. Neither Weights nor Springs have therefore any cause to sit back and take things easily.





24

A DESIGN FROM EACH of the two leading British makers of personal scales, representing the exposed and the enclosed dial schools of thought, both of which are legible.

24 ABOVE The enclosed dial of the 'Waymaster' scale is illuminated and magnified. This model follows the rather conventional pattern of most American and German designs.

24 BELOW The Salter 'Windsor' scale has rather sharp edges for use with bare feet and ankles, and the repetition of the horseshoe form in the dial surround is not altogether happy.

TWO SPRINGS FROM THE U S A, indicating weighing habits different from our own (bulk weighing of washing-machine load, air travel luggage, etc):

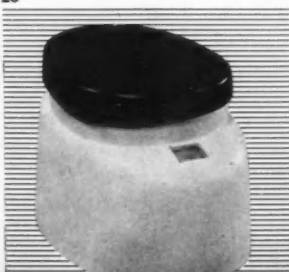
25 This scale by the Borg-Erikson Corporation can be used in the kitchen though it has a range of 45 lb and no divisions under 2 oz. The form is derived from the firm's personal scales. An interesting detail is the dial-lock for holding a reading whenever the dial is covered by the load.

26 The Chatillon 202, by John Chatillon & Sons, has an original approach to form, with its severely simple housing and platform in moulded BAKELITE. The dial, however, seems overwhelmed by the large surrounding areas of moulding.

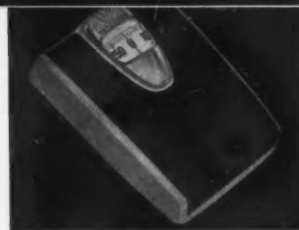
25



26



27



28

THE SECA 750, by Vogel & Halke, Germany, 27, shows how an exposed dial can be integrated successfully, although with perhaps some slight increase in overall size.

THE DETECTO 709, by Detecto Scales Inc, U S A, 28, is available in eight colours, but follows closely the conventional line. Designed by H. Preble, Jnr.



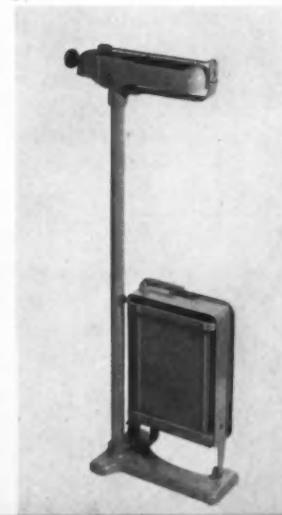
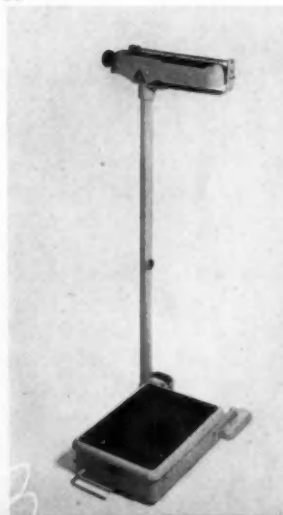
29

RAYMOND LOEWY DESIGNED THIS 'FLIGHT' SCALE, 29, for the Borg-Erikson Corp, U S A. It is a sophisticated and striking design and was given the award for the 'Product of the Year', 1954, by the American Society of Industrial Designers. The case and platform are both steel pressings, with exposed areas chromium-plated. The platform is covered with 'Vinylite', available in six colours, while the vee-shaped trim around the lens is gold-anodised and contrasts with the natural aluminium of the name-plate.

A PERSONAL WEIGHTS SCALE FROM SWEDEN, 30 and 31, of a form peculiar to Scandinavia. It has a platform which folds for ease of transport. Made by Aktiebolaget Stathmos.

30

31



# HANDLES

## The Ergonomic approach

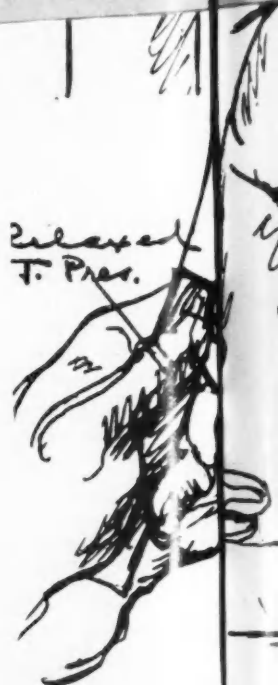
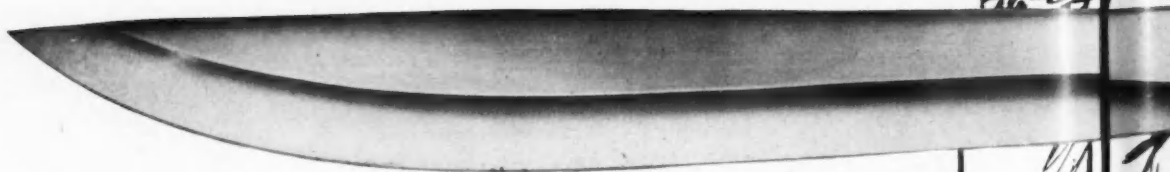
J. Christopher Jones

ERGONOMICS IS A RECENTLY COINED WORD for the systematic study of the relationship between man and his technological environment. (See DESIGN June pages 13-17.) So far investigations in this field have been mainly concerned with the position and movement of controls. Recently, however, handles have become the subject of physiological and psychological research, and designers have been studying this essential link between machines and their operators. Systematic study of the sizes and shapes of hands has not yet been undertaken and there is a lack of information on the possible ways of gripping and on the interaction of hand and handle.

The examples shown here are the work of designers in the United States, Czechoslovakia and Italy, who have produced handles that fit the hand far more closely than those we commonly see. Some of these elaborate shapes appear to have been arrived at by intuition rather than by the essentially ergonomic method of systematic testing. The scientist's patient analysis might be expected to result at first in simpler shapes, but these suggest the artist's immediate grasp of a complicated problem.

The American handles are the work of Thomas Lamb, a designer who specialises in this field and whose patented handle shapes are beginning to appear on many domestic and industrial products. It is claimed that each

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SUBJECT *L. W. L. Handle*  
*Slanting - Angles*  
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SHEET NO. \_\_\_\_\_ OF \_\_\_\_\_  
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BLADE HOLD -  
STRAIGHT  
THROUGH  
HAND

*Strangle*  
*Through*  
*Thumb*

*PAE*  
*us. thumb*  
*Pressure*

*A sketch made by  
Thomas Lamb while  
designing the handle  
of a knife.  
Each of the Lamb  
handles is the result of  
detailed analysis of the  
motions and forces  
involved, and of careful  
studies in the anatomy of  
the hand - studies which*

*have amounted to  
30,000 hours in research  
and experiment.  
Each handle can be used  
with equal facility by  
both right and left  
hands, and is designed  
to a form that wastes  
none of the user's energy  
and gives greater  
comfort and safety.*

Drawing reproduced by kind permission  
from INDUSTRIAL DESIGN March 1954

handle is the application of a principle which Mr Lamb hit upon while designing the handle of a crutch during the war. Since that time he has applied his principle to all kinds of handles, and in doing so has acquired a unique experience of this subject. Mr Lamb's handles are the result of careful anatomical study of the hand, and every design is preceded by a series of hand and movement drawings, such as the one illustrated. His collection of handles has been exhibited at the Museum of Modern Art, New York, where they have been compared to abstract sculpture.

The Czechoslovak handles have been produced under the direction of Professor Kovář at the School of Industrial Art at Gottwaldorf. Earlier examples of his work have been illustrated in *DESIGN* (September and December 1949 and March 1952). Handles have been designed for scissors, ink rollers, handsaws and doors, besides the leather-working tools illustrated here. Like the Lamb handles, these examples seem to be designed to fit the hand as closely as possible. It is difficult to form an opinion of the real value of such sculptural shapes by looking at photographs as the essence of handle design is feel rather than appearance. It can, however, be seen that the curved shapes have the visual purpose of indicating the manner of gripping and the direction of movement, and this is a truly ergonomic virtue.

The Italian handles are the work of Marcello Nizzoli and Gian Mario Pollero. Nizzoli is an architect and industrial designer who is best known by his work for the Olivetti Company. His handles are not so freely curved as the others but they do appear to be the result of anatomical consideration. The elegant curve of the Nizzoli handle, which is shown at the top of the opposite page, does not reflect the shape of the hand so closely as to restrict the possible ways of gripping, nor does it seem likely to prevent the adoption of a comfortable grip by hands of different sizes. This curve does, however, seem to prevent the use of the handle in the left-handed position. The handles by Gian Mario Pollero are for metal-working tools and were exhibited at the 'Triennale' this year. Like the others illustrated they reveal a trend towards sculptural forms that follow closely the shape of the palm. These handles were designed by Pollero for his own use.

The tendency to mould surfaces to fit the hand exactly is most evident in the American and Czech handles and it is possible that this trend is being carried too far. The ergonomic studies of sitting by Dr Akerblom have shown that a moulded chair is based on the false assumption that there is such a thing as a single ideal sitting position (*DESIGN* July pages 17-21). His own chair allows the sitter to adopt a variety of comfortable postures. For handles, variety of grip may, in some cases, prove to be as important as variety of sitting positions in chairs. Dr Akerblom's electromyographic studies have also shown that it is not always correct to spread pressure over the greatest possible area. His principle is to concentrate pressure on those parts that are pressure-resistant - a principle that may have some relevance to handle design.

It seems that there is scope for systematic studies of the effects of pressure on the different parts of the hand, for anatomical studies of gripping and for statistical investigations of hand sizes and shapes. Until reliable information is available and widely known, designers will no doubt proceed empirically in the manner of these examples and continue to develop an ergonomic approach to design.

For further reading consult *INDUSTRIAL DESIGN* (February 1954), *TVAR* (June 1953) and *DOMUS* (January 1954).



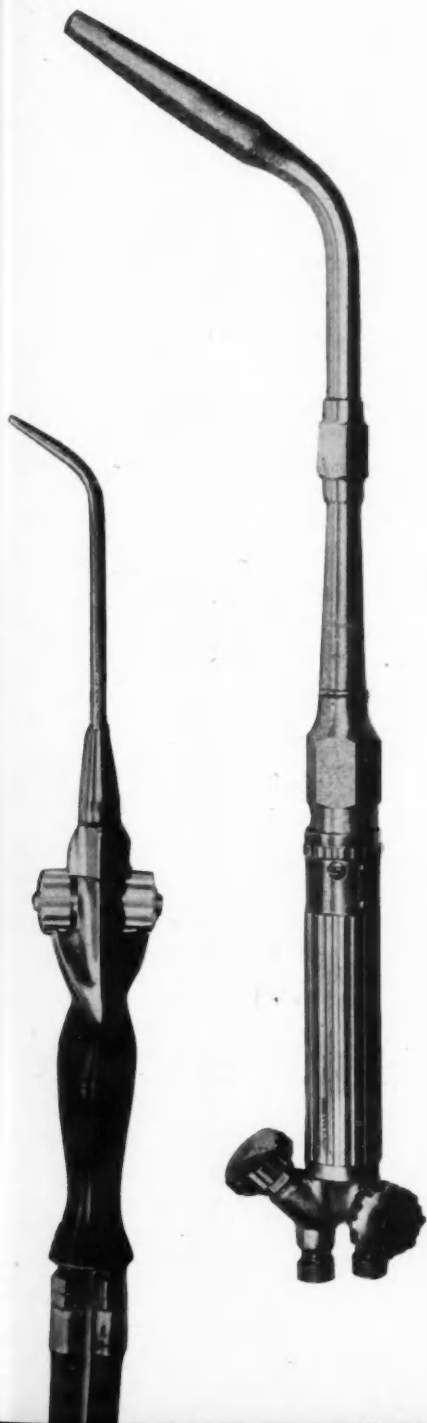
*A machette before and after receiving a Lamb handle.*

*RIGHT A welding-torch handle designed by Thomas Lamb, shown with the original version. Like all the Lamb handles this example is closely moulded to fit the hand. The shaping of the handle surfaces conforms to a trend that can be seen in all the examples illustrated.*

*Handles known by is an ade also a cu space all the press the finger The eleg indicati*

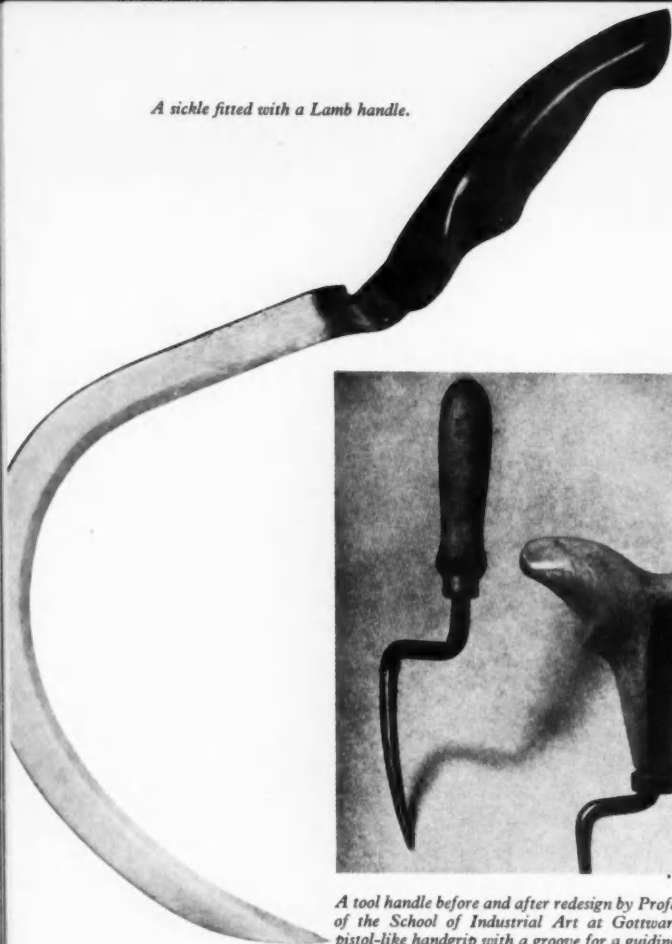


Handles designed by Marcello Nizzoli, a designer who is best-known by his work for the Olivetti Company. In each case there is an adequate surface at right angles to the applied pressure and also a cut-away portion to accommodate the thumb. This thumb-space allows the fingers to clasp the handle more completely so that the pressure is conveyed through the palm rather than the base of the fingers. Such a grip is more comfortable and more effective. The elegant curve of the top handle serves the visual purpose of indicating the direction of movement.

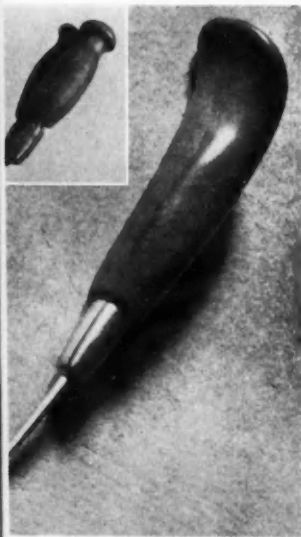


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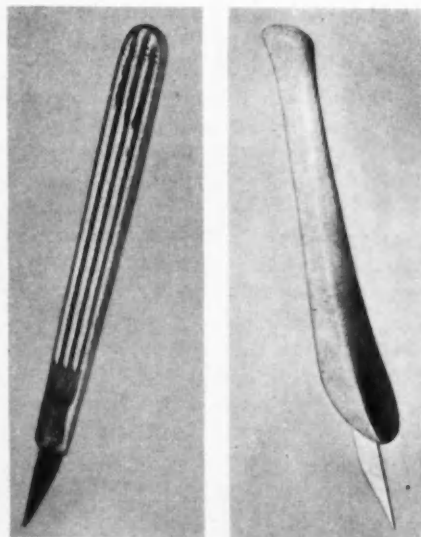
*A sickle fitted with a Lamb handle.*



*A tool handle before and after redesign by Professor Kovár of the School of Industrial Art at Gottwardorf. The pistol-like handgrip with a groove for a guiding forefinger follows the tendency to produce shapes that fit the palm more exactly than do traditional handles.*



*A leather-working awl before and after redesign. The new asymmetrical design seems far more fitted to the job and to the hand and yet allows reasonable variation of grip.*



*A leather-cutter before and after redesign by Professor Kovár. The new handle is held in the manner of a pencil with the forefinger in the hollow above the blade, and the shaped end presses on the soft tissue between the first finger and the thumb.*

*Interchangeable handles of metal-working tools designed by the Italian, Gian Mario Pollero, for his own use.*



## ITALY

## Arteluce Modern

A LITTLE KNOWLEDGE of Italian or French coupled with an invitation to meet Gino Sarfatti in his Milan showroom is all that is needed to see the drama that can lie behind designing. A sense of urgency is conjured up as the brisk talk goes on, unfolding one after the other exciting new solutions to stale problems. That rare quality of inevitability is to be found in Sarfatti's work for the equally rare reason that he is a genius concerned at every point with fundamentals. Function comes first in his designs, but this was not always so.

Gino Sarfatti, the founder and designer of Arteluce, began his career by studying naval engineering at Genoa. However, he soon abandoned that to return to his native Venice, where he joined forces with a friend making glass vases. Sarfatti became the Milan representative, but the job did not last. He had started to fix lamps inside the vases and their popularity encouraged him to set up his own business as designer and maker of light fittings. That was in 1937 and two examples of the period, shown here, using brass rods and aluminium spinnings, make it clear that he had launched himself into the Modern Movement with a vengeance.

Today his main line of development is towards greater simplicity. Two examples in the latest range show how the use of screws can be cut down and, in the connection between the lamp globes and the

supporting frames, eliminated altogether. Brass has given way to black steel rod and for the shades aluminium is being superseded by translucent plastic. Sarfatti uses PVC for his shades and forms it into shape between two wooden dies under heat.

The most striking designs in the range are for fluorescent tubes, deliberately intended for domestic use. The virtues of hot cathode fluorescent tubes are clear to users of them in commercial situations, but

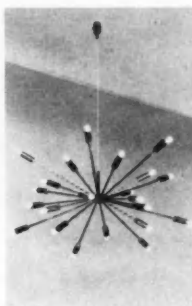
so far designers and manufacturers in this country have made little attempt to gain popularity for this type of lighting in the home. Sarfatti has boldly used five-foot tubes with the minimum of supporting fittings, so passing over the many attempts to disguise the source of light with decorated shields and baffles. He has been working on fluorescent fittings for domestic purposes since the war and has already used the circular tube for pendant fittings, where the control gear is hidden in the shades.



Gino Sarfatti



1937



1939



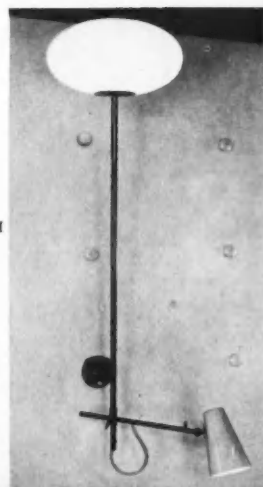
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1949



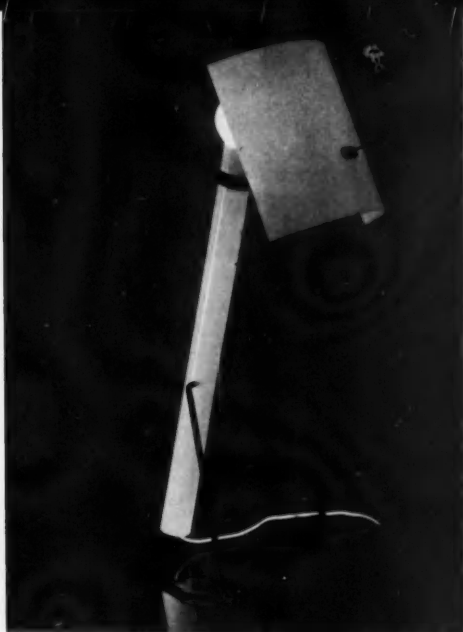
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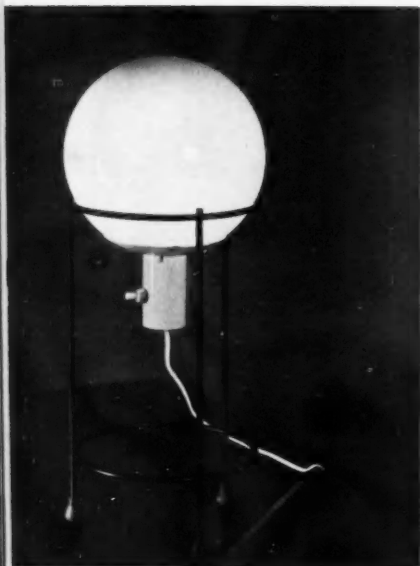
39

## 1954-5 Arteluce

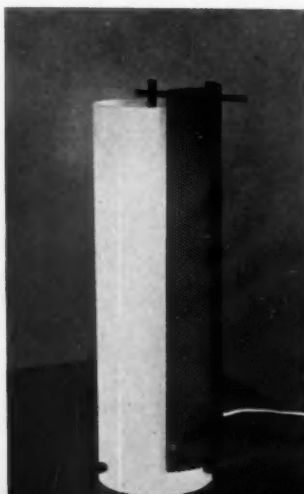


*Counterpoised table-lamp with adjustable P V C shade.*

*The clamp supporting the ball-base can also be fixed to a projecting wall bracket or shelf. There are three positions for inserting the rod support and the shade is a combination of plastic and perforated metal.*

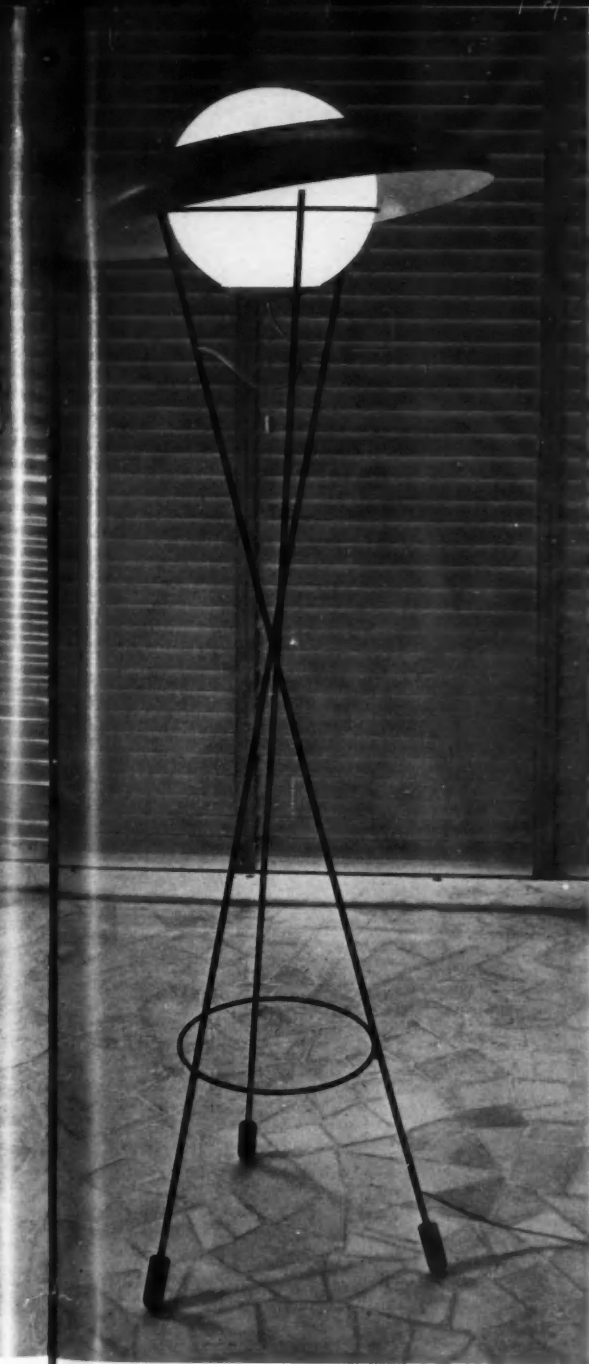


*The opal glass sphere is suspended in a metal cradle with no screw or clip fixing.*



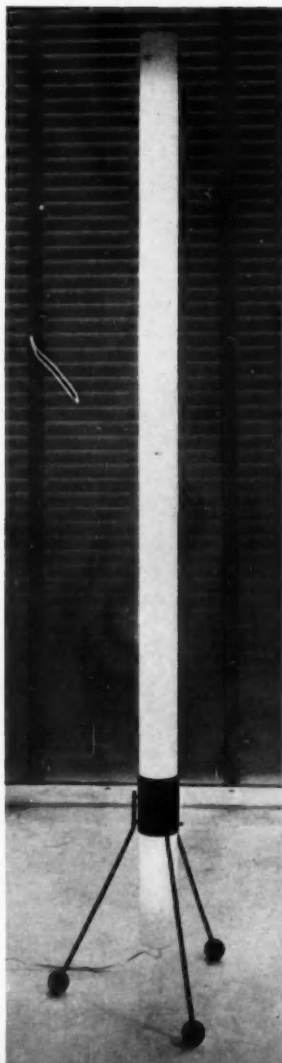
*The perforated metal baffle can swivel round the inner plastic shade to control illumination.*



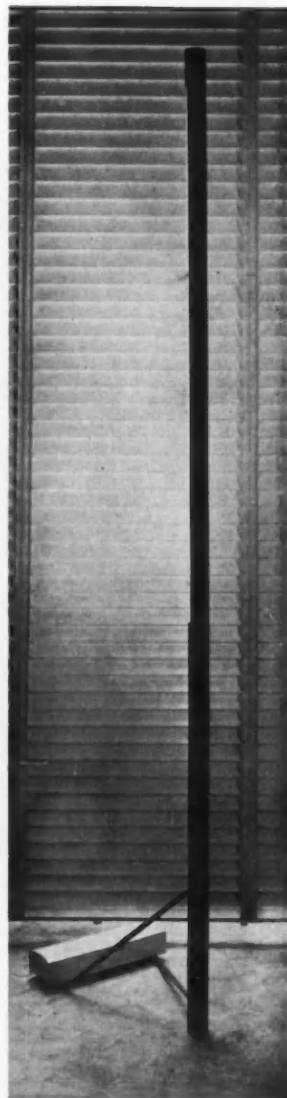


*An opal glass sphere suspended in a metal cradle for a standard lamp fitting. The circular aluminium shade swivels into an infinite range of positions on the globe and illumination spreads from above and below.*

*A five-foot, 60 watt, fluorescent tube is encased in a plastic sheath. The control gear is separate.*



*The aluminium column is cut away on one side to reveal the fluorescent tube. The control gear forms the base support.*



# NEWS

## REPORTS & CONFERENCES

### Design and Education

The National Society for Art Education (the officially recognised professional body for art teachers) held its annual conference at Bournemouth. Of the four guest speakers, two were designers, and a third an art teacher speaking on design appreciation.

Victor Skellern, art director, Josiah Wedgwood & Sons Ltd, spoke on the training of designers for industry. He stressed the importance of team-work in any design for production: in fact, he almost implied that the opinion of the manufacturer, the sales manager, and the technician carried more weight than that of the designer himself. And, finally, he emphasised the need for an industrial atmosphere for students as early as possible, although not necessarily of the industry in which they would eventually be working.

The designer's opportunity was discussed by A. B. Read, director of design, the Carter Group of Companies. He pointed out that it is the artist designer who is able to meet the desire for colour and pattern. The designer who considers only functionalism and industrialisation is not fulfilling his obligations to the consumer.

Both Victor Skellern and A. B. Read emphasised the need for versatility in the

designer - he should concern himself not only with the product but also with packaging, printing, catalogues, works colour schemes, and showroom layout and display.

This point was further reinforced by the art master of Bedford School, R. W. Dalzell, who stressed the paramount importance of art and design in the everyday life of the school. "Every notice in the school, every piece of printing done for the school, whether it be a sports certificate or the invitation to the Speech Day, every picture in the classrooms, and every bit of colour applied to the dining-room walls should be a concern to the art teacher. If our colleagues don't consult us about such things, who is to blame if the children feel that art has nothing to contribute to everyday life as a whole?"

### Education and textiles

An article in *TEXTURE*, a quarterly Review of Textile Practices and Values, published by Percy Ripley, makes suggestions for strengthening the link between the textile industry and the schools which sometimes, but not always, cater for its needs. Many of these schools throughout the country have classes in designing, fabric printing and weaving. The work sometimes attracts awards from the Royal Society of Arts, but little appreciation of its merit is usually shown by textile companies, either because they do not know what is being done or doubt its value. Many textile manufacturers do not approve of educational work that seems remote from the world of commerce, and so many students, after years of training, cannot find an opening in the industry.

*TEXTURE* suggests that the teaching in schools which pay attention to textiles should be capable of a more precise application. Students who have learnt to design in these schools should also know about some other textile subject which will be of immediate use in the industry. This would



### Presentation fund

We congratulate Sir Winston Churchill on reaching his 80th birthday on November 30. The occasion is being marked by a Birthday Presentation Fund which has been organised under the patronage of many well-known and distinguished persons. All contributions, however small, will be welcomed and should be sent to the Rt Hon Lord Moynehan, Hon Treasurer, Sir Winston Churchill 80th Birthday Presentation Fund, 156 Charing Cross Road, London WC2. The fund will remain open until December 31.

encourage the manufacturer to employ them, while a knowledge of design alone might not provide him with sufficient incentive. What that new subject is must be decided by consultation between the principals of the schools concerned and representatives of the textile industry.

### Textiles abroad

Two Scottish textile designers, who had been awarded travelling fellowships by the International Wool Secretariat (*DESIGN* August page 41), have returned from their European tour and have reported on the market conditions in the countries which they had visited.

Robert Waugh of Robert Noble and Co Ltd, and John Scott of Arthur Bell (Scotch Tweeds) Ltd, found in Sweden that there were modern mills with advanced techniques, but that manufacturers were handicapped by not being able to give long production runs to any one design, owing to the limited size of the home market. In dress sombre colours were preferred for formal wear, but for leisure brighter colours were wanted. Here wool manufacturers would have to be alert to the danger of encroachment by synthetics.

In Italy bright colours are demanded - even an orange suit worn by one man appeared suitable in the sunny climate.

At the moment Switzerland favours blues and greys in its fabrics, while the best-selling wool fabric for women in France is black. Mr Waugh and Mr Scott feel that it would pay any wool textile firm to send a designer abroad in order to keep pace with the demands of the various markets.

### Design for small business

The U.S. Government Printing Office in Washington recently added to its list of publications on small business management a booklet called 'Design is your business'. This booklet advises the small firm to bear in mind certain essentials. For instance, it points out that a design policy avoids the hasty response to an emergency that arises when a competitor launches a new model on the market. Timing is another important factor in bringing out a fresh design, which

### Five-piece suite

New 'Cromerwood' range of furniture which is of laminated construction, light in weight and inexpensive. Veneer finishes available are natural oak or walnut. The laminated supports blend well with the upholstered forms, although there appears to be no reason for curving the back legs of the armless chair in the near foreground. E. Kahn & Co Ltd.



must clearly be adjusted to the demands of the market.

Design is best carried on by an individual or a very small group, and is therefore easily within the scope of the smallest firm, which often produces the best-designed products.

## Designers at work

The D.I.A. recently held a course on 'Design in Everyday Life' in the Bonar Law Memorial College at Ashridge, Berkhamsted. Among the speakers, who included Sir Colin Anderson and Sir Ernest Goodale, was Misha Black of D.R.U., who talked on 'How the designer works'.

Mr Black began by making a plea for the beauty of precision in such things as gear-wheels, power stations, aeroplanes and so on, in all of which a high degree of precision is obviously needed. He thought that posterity might rate this century's achievement in this field higher than in the other arts.

Passing to his main theme, Mr Black said there were three types of designer - those who produce flat patterns such as printed textiles, linoleum, wallpapers or decorations on china; those designing static, three-dimensional, and basically simple objects such as tables and chairs; and those concerned with three-dimensional objects which are chiefly important in their mechanical operation. These three classes all possess, one hopes, creative ability, technical competence and knowledge of production processes. But in applying these talents the designer is limited by his materials, their cost, the market, the number of articles to be made and their process of manufacture. When the design is produced, it is almost certain that it will be ill received by the board of directors. Argument will lead to changes in the design. The designer must be humble enough to accept these changes when they are needed, and yet remain tenacious of his own convictions.

## Cardboard Cossack

This cardboard Cossack expresses well the exhilaration traditionally associated with a bottle of vodka. He has been designed, as part of a folding cardboard construction, by W. M. de Majo for Pierre Smirnoff Ltd. The printing, in straw-yellow, red and black, is by McCorguodale Ltd, London, and the display is available in three sizes, which may be adapted to take a large or a small bottle.



## French textiles

The French Textiles Exhibition recently held at Hutchinson House was remarkable for its brilliant display. Enlarged photographs of the Place des Vosges and the Rue de Rivoli formed the monochrome background to a colourful arrangement of textiles which evoked the air of Paris and continued the theme of 'French Fortnight' in the former home of the Earls of Derby. Originality always attracts attention whatever its artistic merit. Since the object of such an exhibition is to do this we must commend the technical skill of the 'Salon des Peintres', the most interesting feature in the exhibition. Here famous paintings of the Impressionist school were reproduced not in paint on canvas but three-dimensionally using contemporary textiles. Each portrayed in exact detail the schemes that inspired the works of Renoir, Monet, Manet, Toulouse-Lautrec, van Gogh and Gauguin. Left is 'Les Parapluies' by Renoir. Below, the Place Vendôme, with its 143-foot column.

## COMPETITIONS

### Dow prize competition

Last March we announced details of the 'Dow Prize Competition' for the layout, lighting, decoration and furnishing of a dining-room and cocktail bar in a city hotel. The object of the competition was to encourage greater collaboration between lighting engineering students and those of architecture, interior design and other related schemes where lighting plays an important part. A display of the winning entries is being arranged by the organisers, the Illuminating Engineering Society, and will be held at the Royal Institute of British Architects, 66 Portland Place, W1 at 6 pm on January 25.

### Electric sign competition

The first competition to be held in this country for the design of electric signs is being sponsored by the Electrical Sign Manufacturers' Association, which offers prizes ranging from £25-£100.

Designs will be judged on the following factors, which reflect the purpose of the competition: "advertising value; architec-

tural harmony; contribution to the improvement of electric sign design; daytime appearance; identification and directional value; practicability". Competitors must design an illuminated display for a factory building chosen by the Association, which will supply on application a perspective drawing of the factory, with all necessary measurements, and a site plan.

The closing date for entries is January 31, 1955. Those wishing to compete should obtain further information and an entry form from the E S M A, Kingsway House, 103 Kingsway, WC2.

### Layton annual awards

C. & E. Layton Ltd has announced the establishment, as from 1955, of 'The Layton Annual Awards'. Their purpose is to encourage the growth of improved press advertising techniques, and an independent panel will judge all entries. The decision of the panel, which will include Professor Richard Guyatt representing the C.O.D., will not be influenced by the size of the advertising agency, the advertiser, or the nature of the product advertised. Entries are not restricted to work which has been handled by any particular process-engraving or typesetting house.

The main trophy will be awarded to the

advertising agency for the black and white advertisement which, in the opinion of the panel, is the best produced and published during 1954 in any letterpress publication on sale to the public in Great Britain and Northern Ireland. The judges do not intend to adjudicate on the text or copy contained in the advertisements submitted to them. Their main consideration will be directed to the use of typography and the graphic arts employed, the relationship of these to the subjects advertised, and the general layout of the advertisements. The trophy will be held by the successful agent for one year and will be competed for annually. A certificate confirming the award will be given to the successful agency and to the advertiser concerned for permanent retention.

All entries for next year's competition should be submitted during January 1955. Entries received after January 31 in any year will be disqualified. They should be marked 'Layton Trophy' on the outer cover and addressed to The Institute of Incorporated Practitioners in Advertising, 44 Belgrave Square, London SW1, of whom intending competitors should make further inquiries.

### USA packaging competition

The first international package design award open to residents of countries outside the U.S.A. will be sponsored this year by the Package Designers' Council in New York.

The Council consists of leading American designers specialising in packaging, and they will judge entries from abroad separately from those submitted by American designers. Entries will be limited to a package or family of packages designed by a resident of a foreign country for a product produced and marketed mainly outside the U.S.A. Packages of every sort will be accepted, and may include food, drugs, cosmetics, soft goods, toys, hardware and textiles. If possible photographs showing the display of the products in a retail store should accompany the packages, as well as an account, in English, of marketing problems and objectives. Not more than six complete three-dimensional packages should be submitted for each entry, the last date for which is December 20.

Further information may be obtained from the Package Designers' Council, Bill Baker, Public Relations, 655 Madison Avenue, New York.

### MOW competition results

The Ministry of Works has announced the winners of the competition for designs for six-fold screens to be used in British Embassies abroad (DESIGN September page 50). A total of 75 designs was submitted by 52 artists. The five winning designs were by Mary Adshead, Maddy Benard, E. M. Dinkel, George Oakes, and Humphrey Spender. A prize of £75 was awarded to each of the successful artists.

## EXHIBITIONS

### Factory equipment exhibition

The 1955 'National Factory Equipment Exhibition', to be held at Earls Court from March 28-April 2, will be nearly seven times the size of the first Exhibition held in 1953.

The Exhibition is the only one of its type held in Europe and the 1955 show will be the most comprehensive display of factory equipment ever to be staged. Exhibits will range from systems of prefabricating complete factories to modern power, heating,



### Bicentenary Medal

The new Royal Society of Arts 'Bicentenary Medal' which was instituted earlier this year. It will be awarded annually to a person, other than an industrial designer, who has exerted an exceptional influence on the development of design in British industry. The obverse, showing the heads of Minerva and Mercury, has been struck from an original die used by the Society in 1820, and was designed by William Wyon from an earlier design by John Flaxman. The lettering on the reverse side is new and was cut by George T. Friend to the design by John R. Biggs. The first recipient of the medal for 1954 was Sir Colin Anderson, a director of the Orient Line (DESIGN July page 12).

### Colourful leaflets from British Transport

These attractive and colourful leaflets and menu cards have been produced by British Transport Hotel and Catering Services for various British Transport Hotels. They were designed by A. R. Hundleby.





lighting and ventilating plant, materials-handling equipment and many types of engineering products.

The Exhibition is sponsored by the proprietors of the FACTORY MANAGER and the FACTORY EQUIPMENT NEWS.

## Printing and machinery

'Iprex', the tenth international printing, machinery and allied trades exhibition, will be held at Olympia from July 5-16, 1955. Many developments in printing machinery will be seen since the previous exhibition held in 1936. The exhibition is promoted by the Association of British Manufacturers of Printers' Machinery, and is organised by F. W. Bridges & Sons Ltd.

## Posters in Brazil

An exhibition of 50 posters designed by Abram Games was recently held at the Museum of Art, São Paulo, Brazil.

## MISCELLANEOUS NOTES

### Donors to British Swedish Chamber of Commerce

The following manufacturers and organisations sent gifts of furniture and furnishings for the two British rooms at the British Swedish Chamber of Commerce, Stockholm.

Reception room: Thomas De La Rue & Co Ltd (one reading-desk), Buoyant Upholstery Co Ltd (two settees and two chairs), Ernest Race Ltd (two chairs), Royal College of Art (six lithographs), Warner & Sons Ltd (sateen fabric), Cole & Son (Wallpapers) Ltd (wallpaper), Federation of British Carpet Manufacturers (carpet), General Electric Co Ltd (three fluorescent strip fittings, one pendant and two wall brackets), Loughborough Cabinet Manufacturing Co Ltd (one occasional table).

The office: Roneo Ltd (two desks), H. Morris & Co Ltd (two bookshelf cupboards), Gordon Russell Ltd (nest of three tables), Warner & Sons Ltd (cotton and rayon fabric), John Line & Sons Ltd (wallpaper), Federation of British Carpet Manufacturers (carpet), London Transport Executive (six posters), General Electric Co Ltd (four fluorescent circle light fittings), British Replin Ltd (wool fabric), S. Hille & Co Ltd (two swivel desk chairs), Ernest Race Ltd (two chairs).

The British Federation of British Carpet Manufacturers supplied one further carpet which was included in another office.

### ICI Fibres Group

A new group, to be known as Group F (Fibres), is to be created next February within Imperial Chemical Industries Ltd. P. C. Allen has been appointed director in charge of the Group, and he will be known as the Fibres Director. He will relinquish his present appointment as Paints and Plastics Director.

### RIB booklet

A new booklet on 'Marketing for Rural Craftsmen and Small Firms' has been published by the Rural Industries Bureau. The booklet was written by O. W. Lipton and edited by J. Noel White, assisted by Walter Oliver. It costs 2s 6d.

### New address

The Design Unit of W. S. Crawford Ltd, Sir William Crawford & Partners, has moved to 4 Harley Street, W1.



### British Swedish Chamber of Commerce

The reception room in the British Swedish Chamber of Commerce which has recently been opened in Stockholm to promote more trade between the two countries (DESIGN October page 48). This room is one of the two which form the British contribution. They were designed by Ward & Austin for the Council of Industrial Design which was invited by the Federation of British Industries to plan the furnishings. All the furnishings were given by British firms, a complete list of which is included in the previous column.

# LETTERS

## Why not British designers?

SIR: It will surely be a matter of some concern to British architects and designers that at two important exhibitions recently opened abroad, the 'International Trade Fair' at Salonika and the 'Bari Fair', designs for the British pavilions were entrusted to foreign architects. Without wishing to detract in the least from the compliment thus implied, or to suggest any criticism of the results, it seems unfortunate that Britain's sponsors, namely the Board of Trade and the British Chamber of Commerce in Italy, should both have overlooked the claims of British designers. That this may have been because they were not thought good enough seems unlikely. That their employment might, however, have added a little to the expense and trouble involved is probably true. But whatever may have been saved by the policy adopted must be offset against a loss of opportunity and prestige that we can ill-afford when such strenuous efforts are being made to increase the value of our exports.

NICOLAS BENTLEY  
Chairman, Public Relations  
Committee  
Society of Industrial Artists  
7 Woburn Square  
London WC1

## Ergonomics

SIR: The findings of ergonomic research, as J. Christopher Jones rightly claims (DESIGN June pages 13-17), will be of value in the

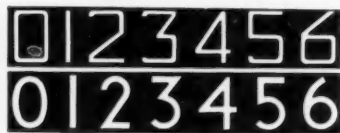
practice of industrial design. The possession of such data does not, however, in itself constitute qualification for creative design or for design criticism; and ergonomic principles would be more readily acceptable if presented with a greater measure of scientific detachment.

The FERRANTI radio cabinet, selected by Mr Jones for critical analysis, is primarily a piece of furniture. It is visible continuously, audible continuously, and operated only intermittently: the ergonomic element is therefore relatively unimportant. The alternative design, sponsored by Mr Jones, may be easier to understand, but it is retrogressive and grossly objectionable to look at. Nor is it satisfactory even by ergonomic standards: the operator's hand when tuning obstructs vision of the scale, and the horizontal scale is much inferior to a vertical one, both in the number of stations it will accommodate and in the legibility of their disposition. With the MURPHY 144 Mr Jones is on even shakier ground. In miniature receivers a small scale is inescapable, since a large one would mask the speaker (unless it were mounted at the back, facing in the opposite direction). Since the range of a miniature receiver, however, is necessarily restricted, a large scale, besides being impracticable, is also inappropriate.

Few design problems can be approached from an exclusively ergonomic standpoint. In consumer goods, considerations of price, performance and appearance take priority; while in the design of industrial equipment (the proper sphere of ergonomics) price, performance, reliability and ease of maintenance are scarcely less important than ease of operation. The successful design is one in which the conflict between these various requirements has been satisfactorily resolved.

As for the atrocious numerals, presented as the result of 'ergonomic testing',

any claim to superior legibility must be discountenanced until we have heard a good deal more about the nature of the tests. With what 'traditional figure shapes' were they compared? The comparative legibility of letter forms has been the continuous study of designers and typographers for 300 years; and their conclusions will not be readily refuted by an engineering draughtsman with a ruling pen.



Ergonomics and industrial design are parallel disciplines, each of great potential value to the other. It would be a tragedy if irresponsible claims and ill-informed criticism should drive a wedge between them.

NORBERT DUTTON  
26 Becroft Road  
London SE4

### Bus shelter criticised



Some readers' comments on this design, published in September page 21, are printed below. This shelter was designed by Jack Howe and made by Spun Concrete Ltd for London Transport.

### Functional failure

SIR: I am always interested to receive my monthly copy of *DESIGN* and see that it gets the widest possible circulation, and it finishes in the library of a local grammar school.

You appear to favour the bus shelter (*DESIGN* September page 21) provided by London Transport, and I note that it is under consideration for use as standard equipment. In that the primary function of a bus shelter is to afford protection from the elements and particularly from rain, I would describe the shelter that you illustrate as being a dismal functional failure, as evidenced by the fact that the pavement below it in the illustration is wet all over.

EDGAR N. HILEY  
Secretary,  
The National Brassfoundry  
Association  
4 Calthorpe Road, Five Ways  
Edgbaston  
Birmingham 15

### Misnomer

SIR: Mr Williams' article on 'Street Furniture' should help to waken interest in the unco-ordinated state of our street furniture designs.

Some of the designs illustrated are a big

improvement over existing designs, but surely designers must consider more than just the appearance of the article. An illustration of this is on page 21, which shows a bus shelter, a misnomer for a start, that provides no protection whatsoever as evinced by the rain on the pavement.

The essentials required of street furniture are, to my mind, efficiency, low initial cost and low cost of maintenance, whilst the aesthetic value must be placed next.

This does not mean that the design need be bad, because as soon as one manufacturer produces a good design with the required essentials, then others must need follow suit.

W. GREENLAND  
'Woodlands'  
Brewwood  
Stafford

### Object missed

SIR: In the September issue of *DESIGN* page 21 appears a photograph of the bus shelter which is described as "well in keeping with present-day trends for clean, unobtrusive street furniture", also it is suggested that it will appeal to many local authorities. With all due respect to Jack Howe and Spun Concrete Ltd, I must appeal to you for an objective view of this shelter.

It appears to me that, although the construction is obviously clean and simple, the main object of the shelter has been completely missed. There is absolutely no protection from sides, back or front, and indeed very little from the top against either slanting rain or sun; and we are all acquainted with the wave of surf that is thrown up by a bus when it draws up at the kerb in wet weather. It is not clear in the photograph whether the roof is sloping or flat, or whether there are any rain channels on top, but I can well imagine the cataract of water that would be falling in a storm, forming an effective curtain of water against anyone going in or out. One thing the photograph does make clear is that the pavement gets enough water under the shelter to form puddles just at the point where the passengers would be standing.

T. DUNSTAN  
4 Witley Avenue  
Solihull  
Warwickshire

### A new angle on carpets

An unusual window display in Maples, Tottenham Court Road. Designed for the recent sales promotion scheme 'Carpet Fortnight' the display places emphasis on the carpet by showing a sitting-room as it appears from the ceiling. Only the Maples' frieze upsets the illusion.



We asked H. F. Hutchison, Publicity Officer for London Transport Executive, to comment on these criticisms. Here is his reply:

"I am happy to reassure your correspondents. The new concrete cantilever shelter is an umbrella for waiting queues which is as waterproof as any good umbrella is expected to be. No queue shelter with an open side - which is compulsory in central London - will ever wholly keep rain off the pavement, but the normal person would not expect an umbrella to do this.

"This new queue shelter is not intended to be a waiting-room, but it can be panelled in to form a perfectly water-tight wind-break where conditions demand this added protection and where the regulations and finance permit it. The roof is tilted so that water drains efficiently to the side.

"I grant your correspondents their debating point about the 'wet' photograph - it should never have been supplied to you and was of an experimental prototype only taken for internal record purposes."

### Another shelter

SIR: With regard to the bus shelter and the British pattern cycle-stand illustrated and described (*DESIGN* September page 30), I feel some comment is called for. Surely the criticism could have been a little more practical.

To say that the concrete block stand is efficient is certainly not true. I have had a wheel buckled due to this device merely because the weight of the cycle itself was sufficient to swing it over. The supporting groove is far too shallow.

The bus shelter described as "a dilapidated beach hut" seems to me more suitable to a country setting than the sophisticated 'towny' structure and how much more practical. It really does shelter whichever way the wind blows. Could one say that of its rival?

H. T. TUTMAN  
33 Willow Crescent E  
Denham  
Uxbridge

### Fashionable fabrics

SIR: I was surprised by your comments on the Lucienne Day dress prints (*DESIGN* October page 50). Having used one of these fabrics for a summer dress, I feel that you

show a lack of imagination unusual for your journal. Although the Lucienne Day 'contemporary' prints were first used for furnishing fabrics, a similar clarity of line and colour is equally suitable for clothing the human body. For years unbecoming cretonne, chintz and cotton florals have been used both for furnishing and dress. The Lucienne Day prints are infinitely preferable to these earlier representational and often crude floral patterns.

You say that "To be fashionable is after all the first requirement of the dress print". The colours used in these designs are current top-fashion trends - orange, lilac, chartreuse and so on. What a glorious change from the indeterminate colours which the British woman has had to accept for so long in the cheaper ranges of dress prints!

I would add that my own Lucienne Day dress has been admired by a comprehensive selection of the community - the adolescents whom I teach, my 'orthodox' colleagues and parents, and of course those friends who share my appreciation of contemporary design.

MARY R. CADOGAN  
72 Leathwaite Road, SW11

### Suitable and flattering

SIR: You state: "To be fashionable is, after all, the first requirement of the dress print." Surely, to be suitable is the first requirement - and to be as flattering as possible, almost equally important. And what could be more suitable for summer dresses than the bright, bold, clean colours of Lucienne Day's work? And what, at 5s 11d a yard, has been sophisticated in cotton dress fabrics in the past few years? Here's wishing Lucienne Day more power to her elbow, and a little less of 'roses, roses all the way'.

SHIRLEY ALLEN  
38 Stanford Road, W8

### Designer or draughtsman?

SIR: I have always understood, rightly or wrongly, that your publication was the champion of the industrial designer and wishes to see him again in his rightful place in industry. Assuming that your policy is in accord with the above, I think it will be in your interests as well as my own if I correct certain statements and implications made by Mr H. McG. Dunnnett in his article, 'Three Types of Team-work' (DESIGN April pages 7-11).

As the designer of the current 14-inch table-television receiver produced by the Ferguson Radio Corporation, I believe I may claim to have done more than simply originate the initial design. I was in fact solely responsible for carrying out the design of the cabinet and all details of the outward appearance up to the prototype stage. Although I left Ferguson's shortly after the prototype had been submitted, no exterior detail has since been modified and the production model is identical in design.

With regard to my training and qualifications, Mr Dunnnett states that I was a draughtsman. Furthermore he says of the Ferguson portable radio that this was the only set amongst those illustrated for which an industrial designer was used. Since the 17-inch table-television receiver, which is an enlarged version of my original design, is amongst those illustrated, Mr Dunnnett clearly implies that I could not claim the status of industrial designer.

I disclaim the label of draughtsman, and to support my aspiration for the status of industrial designer I consider a brief outline of my training and qualifications necessary.

My art training commenced with a four-year course at the Blackburn School of Art, where I finally obtained my NDD for interior design. A further three years were spent in



### Christmas cards from voluntary organisations

A refreshing approach can be seen in these Christmas cards which have been produced by two voluntary organisations. The 'Nativity', left, has been drawn specially by John Minton and is from a range of cards which can be obtained from the National Marriage Guidance Council. The example, right, is an offset litho reproduction of the well-known 'Study of Romilly' by Augustus John. This card is from a range available from the National Association for Mental Health. The cards are being sold to help finance the work of these organisations.

### Window display

H. McG. Dunnnett and Peter Bell assisted by Keith Godwin, designed this stand for the Triplex Safety Glass Co Ltd at the recent 'Motor Show'. The ingenious display of motor-car windows and windscreens was particularly interesting. Apparently floating in space they were held in place by fan-shaped arrangements of string which recall examples of abstract sculpture by Hepworth and Moore. Note the pattern of cast shadows on the wall. The contractors were Barrett Bros (London) Ltd.



the industrial design department of the L C C Central School of Arts and Crafts culminating in my receiving a diploma in this particular subject. Also during my final year I was awarded a bursary by the Royal Society of Arts for the design of domestic electrical appliances.

Ferguson Radio Corporation employed me as an industrial designer and I worked as such within their organisation.

R. H. COULTHURST  
29 Yew Tree Drive  
Blackburn

*We asked H. McG. Dunnett to reply to these criticisms of his article.*

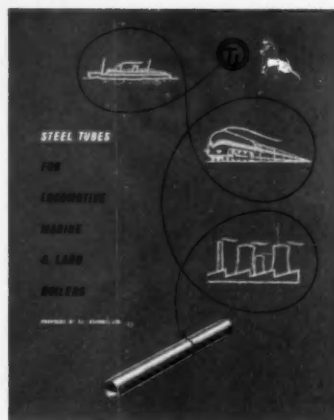
"In my article I described R. H. Coulthurst as 'a young man in the [Ferguson] drawing-office'. If this is incorrect, I apologise to him although my information came from the sales director of the Ferguson Radio Corporation.

"I credited him, as did Ferguson's, with originating one of the best TV cabinet designs 'so far produced'. He admits that he left Ferguson's when the design was at the prototype stage, so I think my comment was fair and the reverse of disparaging. In any case, the model illustrated was a larger and modified version of the one that he was working on.

"Mr Coulthurst refers to his 'aspiration for the status of industrial designer', and complains that I did not describe him as such. I feel that the remedy for this is in his own hands. He only has to submit evidence of his work to the Society of Industrial Artists and apply for membership."

*Where space is limited the EDITOR reserves the right to shorten letters.*

## Corrections



DESIGN October page 37: The catalogue illustrated at the bottom of the page was for T I Aluminium Ltd (not T I (Export) Ltd as stated). It was illustrated in error and was not selected for the '100 Good Catalogues' exhibition. The catalogue selected for the exhibition was for T I (Export) Ltd and is illustrated above. The printer was C. F. Ince & Sons Ltd, London, and the advertising agent was T. Booth Waddicor & Partners Ltd. It was designed by Hugh Bloy and printed by letterpress.

DESIGN October page 48: F. H. K. Henrion represented the CoID on the organising committee of the British Paper

Box Design contest, not on the panel of judges as stated.

## Designers in this issue

Mary Adshead (44). K. F. Allerton (25). David Andersson (19). Douglas Annand MSIA (12). Folke Arström (19). Ian Audsley MSIA (25). Peter Bell, MSIA (47). Maddy Benard (44). Nicholas Bentley, FSIA (11). John R. Biggs, MSIA (44). Hugh Bloy, MSIA (48). Brunori (15, 16). Sylvia Chalmers, LSIA, DA (24). Chessa (16). John Cochrane, MSIA (25). R. H. Coulthurst, NDD (48). Lucienne Day, ARCA, FSIA (46, 47). W. M. de Majo, MBE, MSIA (43). E. M. Dinkel, ARWS, ARCA (44). W. M. Dixon, ARCA (9). H. McG. Dunnett (47). Eleanor Esmonde White (11). John Firth, MSIA (25). Galvagni (16). Abram Games, FSIA (45). W. H. Gispin (19). Keith Godwin (47). Oswald Haerdtl (18). Peter Hatch, MSIA (art editor). F. H. K. Henrion, MBE, FSIA (cover, 48). Rodney Hooper, MSIA (15). A. R. Hundelby, MSIA (44). Margrethe Jens von der Luppe (19). Augustus John, RA (47). Professor Kovár (36, 38). Thomas Lamb (34, 35, 36, 38). David Lewis (12). Raymond Loewy, SID (15, 29, 33). John Minton (47). Marcello Nizzoli (36, 37). George Oakes (44). Ico Parisi (15). Gian Mario Pollero (36, 38). C. Hugo Pott (18). E. Prampolini (16). H. Preble Jnr. (33). Ravegnani (15, 16). A. B. Read, RDI, ARCA, FSIA (42). A. J. P. Sanders (19). Gino Sarfatti (39). John Scott (42). Humphrey Spender, MSIA (9, 44). Corinne Streinrissier (16). Alexander Sturm (18). S. C. Talbot (24). J. M. Thompson, MSIA (12). Hans Tisdall (25). Vincenti (15, 16). Robert Waugh (42). Russel Wright, SID (15). Max Zehrer (18).

Designers' addresses may be obtained from the EDITOR.

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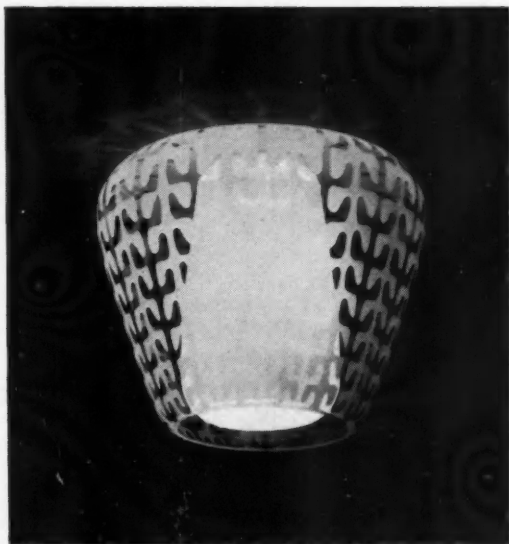
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